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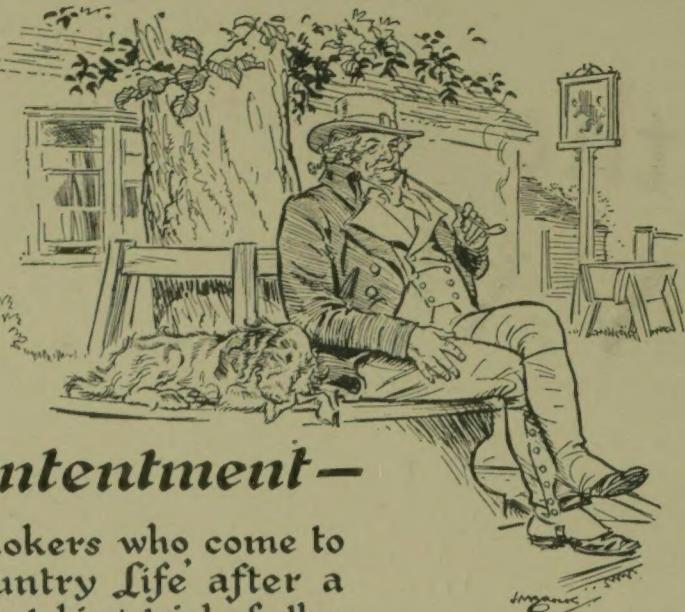
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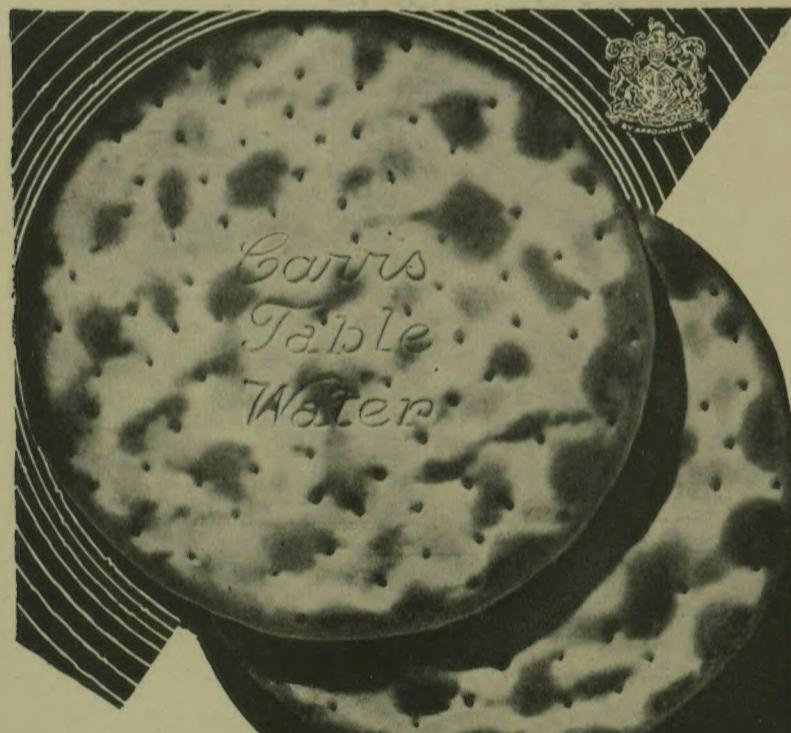
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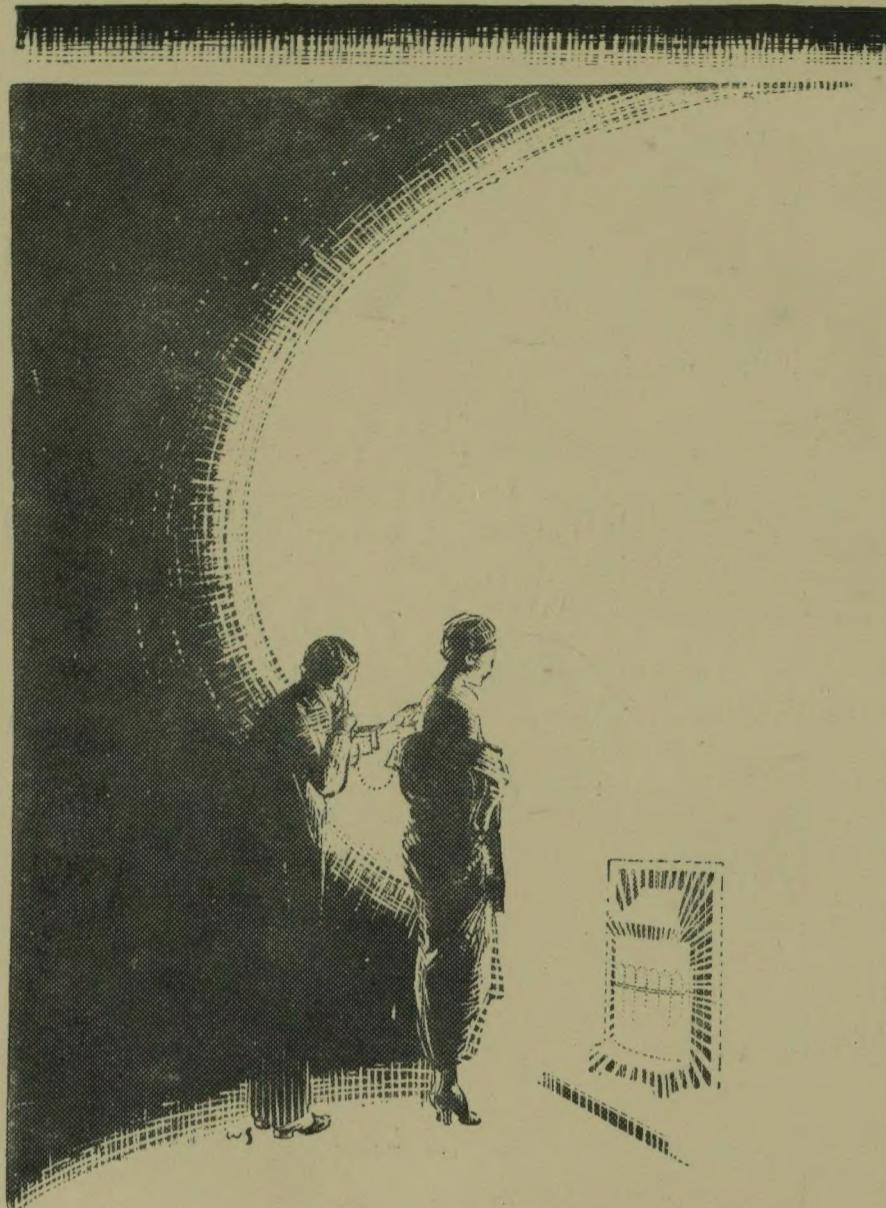
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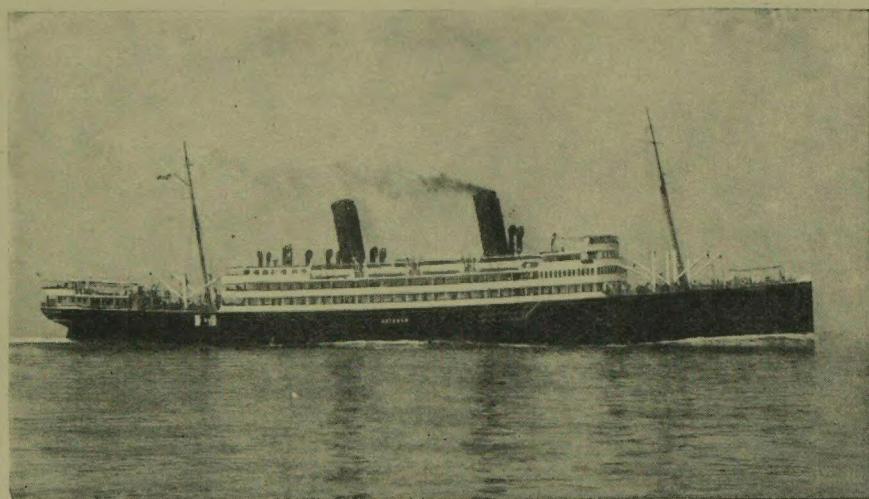
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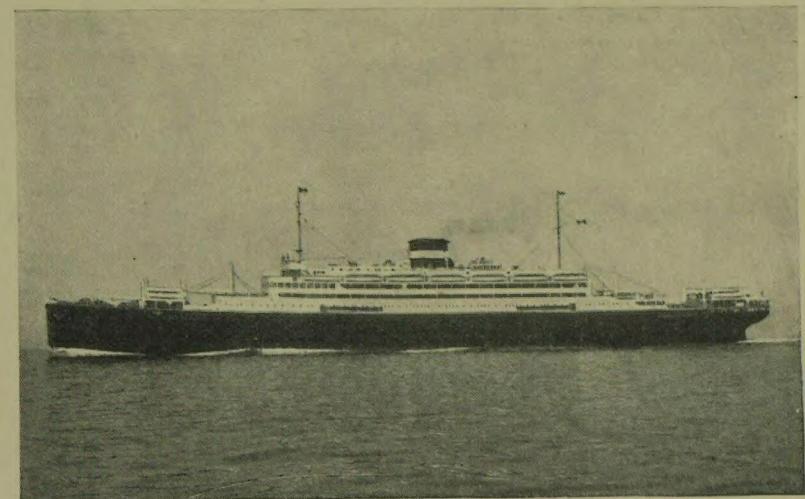
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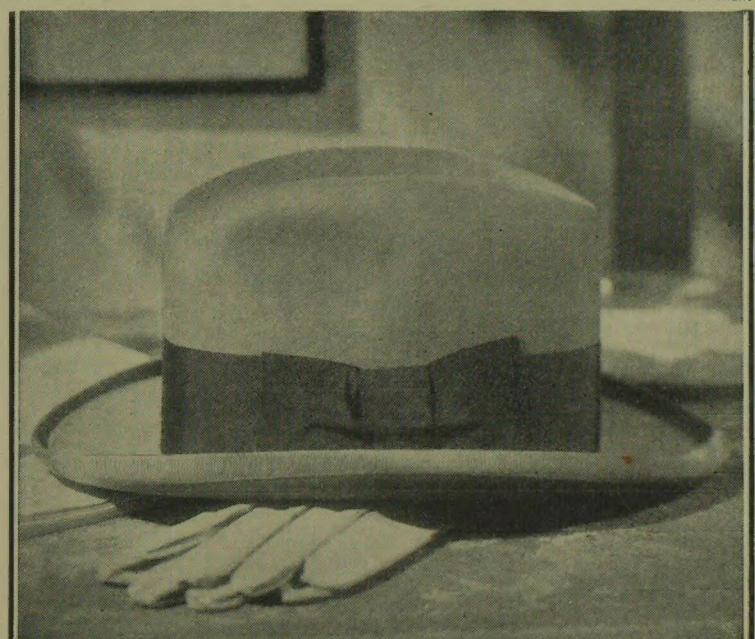
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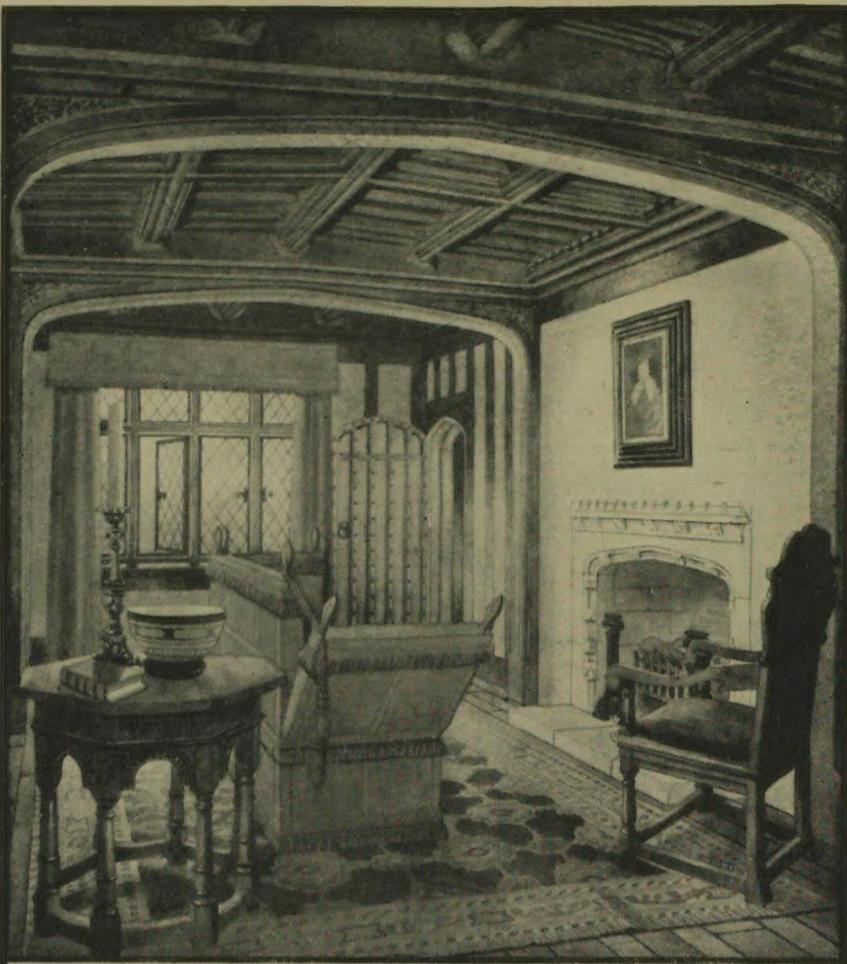
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SATURDAY, NOVEMBER 15, 1930.

859

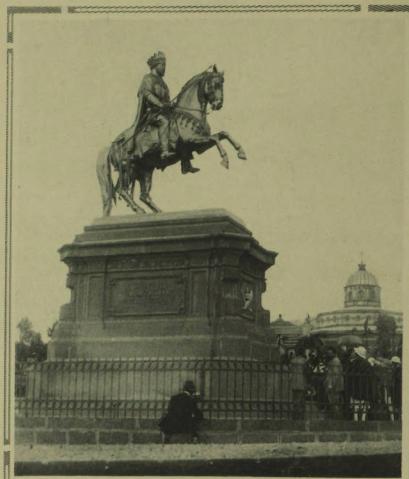
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"KING OF KINGS" OF ETHIOPIA: THE NEWLY-CROWNED EMPEROR, CARRYING THE ORB AND THE SCEPTRE, AND ACCOMPANIED BY HIS YOUNGEST SON, AFTER THE CORONATION CEREMONY AT ADDIS ABABA.

The coronation of the Emperor of Ethiopia, formerly known as Ras Tafari, took place at Addis Ababa, the Abyssinian capital, on November 2, amid scenes of great magnificence. The Duke of Gloucester was present as the representative of King George. The full titles of the new Emperor are stated as—"The Conquering Lion of Judah, Haile Selassie I., Elect of God, King of Kings of Ethiopia." The

above photograph of him shows him wearing the crown, and carrying the sceptre and the orb. Next to him is his youngest son. The figure on the extreme right, it may be noted, is wearing one of the lion's mane "bearskins" illustrated in colour in our issue of November 1. Further photographs of the coronation ceremonies appear on later pages in the present number.

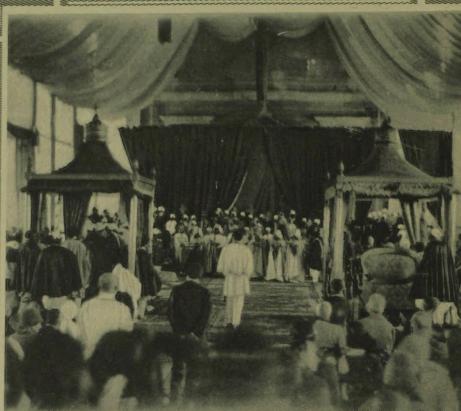


UNVEILED BY THE EMPEROR OF ETHIOPIA ON THE DAY BEFORE HIS CORONATION: AN EQUESTRIAN STATUE OF HIS ANCESTOR, THE EMPEROR MENELIK, IN GILDED BRONZE, NEAR THE CATHEDRAL.



THE NEWLY CROWNED EMPRESS OF ETHIOPIA, FORMERLY KNOWN AS QUEEN MARY OF ABBYSSINIA: HER MAJESTY AFTER THE CORONATION CEREMONY.

## THE CORONATION OF "THE ABYSSINIAN PAGEANTRY ATTENDED



THE SCENE OF THE CORONATION: A GENERAL VIEW WITHIN THE TEMPORARY CHURCH SPECIALLY ERECTED IN THE CATHEDRAL PRECINCTS, SHOWING THE CANOPIED THRONES FOR THE EMPEROR AND EMPRESS.



THE EMPEROR AND EMPRESS OF ETHIOPIA ON THEIR WAY TO A DAIS WHERE AFTER THE CORONATION CEREMONY, SITTING UNDER A CANOPY—THE EMPEROR CROWNED, SEATED BEHIND AND A

## CONQUERING LION OF JUDAH": BY H.R.H. THE DUKE OF GLOUCESTER.



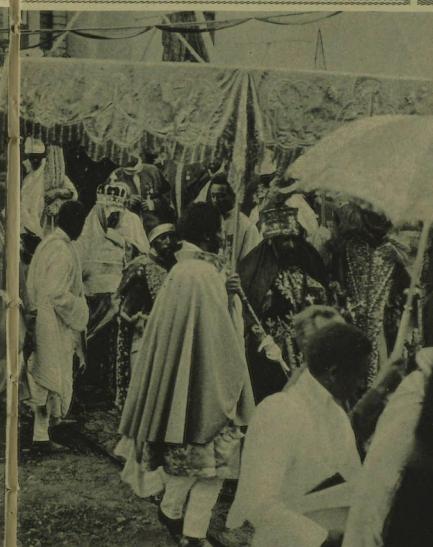
KING GEORGE'S REPRESENTATIVE AT THE CORONATION OF THE EMPEROR OF ETHIOPIA: THE DUKE OF GLOUCESTER AT THE CEREMONY, WITH THE EMPEROR'S HEIR-APPARENT (IN LEFT FOREGROUND).



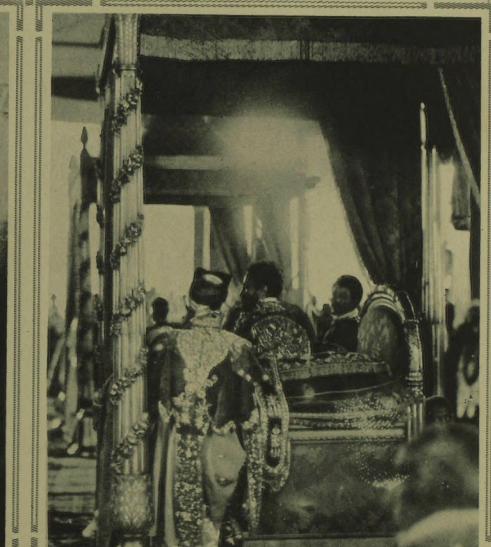
SCEPTRES PRESENTED BY KING GEORGE AND QUEEN MARY TO THE EMPEROR AND EMPRESS OF ETHIOPIA.



SHOWING THE IMPERIAL EMBLEM—THE LION OF JUDAH: THE STANDARD OF THE EMPEROR OF ETHIOPIA HELD BY A STANDARD-BEARER.



THEY RECEIVED THE HOMAGE OF THE ABYSSINIAN CHIEFTAINS: THEIR MAJESTIES IN FRONT, CROWNED AND BEARING HIS SCEPTRE, AND THE EMPRESS, ALSO LITTLE TO THE LEFT OF HIM.



AWAITING CORONATION: THE EMPEROR OF ETHIOPIA SEATED ON HIS THRONE, JUST BEFORE THE ARCHBISHOP PLACED THE GOLDEN CROWN UPON HIS HEAD.

As noted on our front page, under a portrait of the Emperor of Ethiopia, he was crowned at Addis Ababa, on November 2, as "the Conquering Lion of Judah, Haile Selassie I, Elect of God, King of Kings of Ethiopia." The ceremony, which was attended by a brilliant assemblage, including the Duke of Gloucester as the representative of King George, was performed at 7.30 in the morning in a temporary church specially built for the occasion in the precincts of the Cathedral of St. George, where the Emperor had spent the night in vigil. "Half the church" (says a "Times" correspondent who was present) "was taken up with a carpeted dais, in the centre of which were two thrones, with silk canopies, facing a covered altar bearing the regalia. The priests sat among which was that headed by the Duke of Gloucester. The costumes and ornaments of the Ethiopians were of the utmost magnificence, with coronets, jewelled swords, huge head-dresses of gold braid, jewels, and lions' manes. The Emperor entered at 7.45, and was conducted by the Rases to the throne.

The service proceeded until 8.45, when the Emperor was invested with the crimson robes of State. At intervals during the next hour he received the orb, spears, spurs, sword, and other emblems of majesty, and finally he was crowned with a magnificent golden crown of Abyssinian workmanship, studded with emeralds and rubies. There was an outburst of acclamation, a salute was fired from the forts, and the band of H.M.S. "Effingham" played the Ethiopian National Anthem. After the coronation, a further ceremony took place in the Cathedral, and, later, the Emperor read a royal proclamation. The two sceptres shown in one of the above photographs are of particular interest as having been presented by our own King and Queen. The larger gold sceptre is the gift of King George to the Emperor, and the other—of gold and ivory—is that of Queen Mary to the Empress. These sceptres, which are beautiful specimens of the goldsmith's craft, were designed by Messrs. Garrard, Goldsmiths to the Crown. They are described in an interesting booklet by Sir Ernest Wallis Budge, F.S.A., the well-known archaeologist, who arranged their symbolic decorations and inscriptions in accordance with Abyssinian traditions.



By G. K. CHESTERTON.

AS Canada has recently been so current a topic, and as I lately had occasion to mention here the shining revelation of the St. Lawrence, I should like to make another note on another aspect of the matter; a question suggested by the same stimulating experience. I need not say what any normal Englishman feels, or ought to feel, when he sails up that river under the high trophies on the Heights of Abraham, and I have never affected any new abnormality about such feeling. My thoughts went back in one flash to the little town in the hills of Kent where I had been but a few weeks before; the little town where James Wolfe was born and where his statue still stands, sword in hand, in a romantic but not inappropriate swagger. For Wolfe, who was one of the most interesting of English heroes, was himself a flat contradiction to the vulgar and prosaic version of English heroism. It is strange that people should ever have talked of the English as if they must be heavy, stupid, and brutal. It is still more astounding that they should ever have been proud of being heavy, stupid, and brutal. It would be nothing to be proud of; and, in fact, it is not even there for them to be ashamed of. In historical fact, it is a very recent affection; a mixture of the bad fashion of copying Prussia and the growth of a modern materialism which is solemn about sports because it has no other rites to solemnise.

Englishmen were more sportive about sports in the days of General James Wolfe; and the battle of the Heights of Abraham was won on the village green, with very rotten old bats and stumps. And the men who represented England, in the days when her Empire was really an adventure, were the very opposite of the sort of stuck pigs who are called strong silent men. Nelson and Wolfe, the two noblest names of England's action by land and sea, were both of them men of exactly the opposite kind; sensitive, poetical, even cursed with what is called the artistic temperament. Nelson suffered from something which is even worse than the artistic temperament—seasickness. Wolfe was of the slight and high-strung sort, and owed nothing of his bravery to brutality. He was himself, I believe, an artist with the pencil, of considerable felicity and talent; he was devoted to books, and, whether he did or did not quote Gray's "Elegy" as he sailed up the St. Lawrence to death and glory, it was exactly the sort of thing he would have done. But there is another aspect of the fine culture and dignity in Wolfe and the earlier English heroes which seems to me to teach a sad but salutary lesson. As I sailed past Quebec, I was told by a fellow-traveller a thing I had never heard before, which moved me very much. With all our talk of globe-trotting and sight-seeing, it seems to me that some of the finest sights of the globe are neglected or not appreciated. It was only by such a casual stranger that I was once told, what I hope is the truth, that on the mountain range between two South American Republics, which had made peace with each other, there stands a colossal figure of Christ, apparently one of the largest, and surely one of the most impressive, statues in the world. But it stands, if it does stand, alone and enormous upon the mountains. Somewhat in the same way I had seen many tributes to Wolfe, of a worthy or unworthy sort. I had seen him in patriotic posters, figuring side by side with people

whom he would have intensely disliked, such as Cecil Rhodes. But it was only this chance information which informed me that a monument has been set up on that high place to Wolfe and Montcalm together, with a fine Latin inscription saying that fate gave to them the same death and the same honour.

And when I thought of that worthy commemoration, of those two great and gallant soldiers, it occurred to me that they were, in truth, nearer together, even in their lifetime, than most of their kindred are to-day. There were real differences, of course; Montcalm was a noble and Wolfe a man of the middle classes, risen by merit; but their notion of the manners,

Latin of the Latin grammar, as vaguely remembered by an English soldier.

We are perpetually being told to-day that nations are drawing nearer to each other; Mr. Wells is supposed to be engaged in an Open Conspiracy in the matter; I can only say that, if it is open, it is not at all obvious. I grieve to say that I gravely doubt it. I fear that the French and English, at this moment, understand each other a great deal less than they did not only when they were allies in the Great War, but even when they were enemies in the older and lesser wars. Indeed, the further we go back, the closer the French and English come together. The Black

Prince and Bertrand Duguesclin were even more capable of understanding each other than Montcalm and Wolfe. That would not, of course, have prevented them from killing each other, which was all in the game. But they would have agreed much more about the rules of the game, and especially about the rules of the killing. The truth is, of course, that France and England were very nearly one nation in the Middle Ages; at least, in the early Middle Ages. The English Kings especially were always trying to make them one nation; but then it must be remembered that, in a sense, even the English Kings were French Kings.

Now, I do not wish myself to make England and France one nation; my views on that subject are the same as those energetically advanced by St. Joan of Arc. But I do think it a fitting subject for sober and prayerful consideration, whether with invocations to St. George or St. Denis, to St. Joan the fighter or St. Francis the peacemaker, that these two great Western nations have steadily drifted further and further apart through the centuries, and are now so very far apart as they are. The national division is really dangerous when it cuts across all other differences and is really much deeper than they. There have always been strong hatreds against special types or tendencies, such as much of the mediæval world felt against the Moslem or much of the modern world feels against the Bolshevik. But, though men may hate Russia because of Bolshevism, they do not hate France because of Republicanism or Roman Catholicism, or any one definable intellectual idea.



TWO WATTEAUS FOUND TO BE ONE PICTURE: "AT THE ART-DEALER GERSAINT'S" AS HALVED AND HUNG AS TWO PAINTINGS AND AS NOW SHOWN AS ONE PAINTING. In the Berlin Academy of Art, in the Pariser Platz, there is a very interesting exhibition of paintings from Prussian castles; and by no means the least interesting of the masterpieces to be seen is the Watteau here illustrated—"At the Art-Dealer Gersaint's." This was hanging in Berlin until the other day as two distinct pictures, and in this form it is seen in the upper photographs. That the form in which it is now is the original one our lower photograph demonstrates.

the code of honour, and the necessary information of a gentleman would have been very much the same. Neither would have thought it odd for a soldier to go about quoting poetry; both would have thought it quite ordinary and obvious to be quoting Horace. I fancy there was a far wider division, at the beginning of the Great War, between French and Foch. The older generals were nearer together as enemies than the modern generals were as allies. By which I do not mean to refer to any of the quarrels about quarrels, the reports of rivalries or irritations in the higher command, which occur in all wars, and can easily occur between fellow-countrymen. I mean that the whole make-up of the mind of a man like Foch was more exclusively French, and more puzzling to a man who was exclusively English, than was a great Continental noble to a scholarly Englishman like Wolfe. The Latin of Horace was a link between two eighteenth-century gentlemen, whether French or English. The Latin of the Mass, as heard by a French soldier, is not a link with the

The ordinary Englishman does not understand either the French Republican or the French Royalist; he is equally mystified by the French atheist and the French Catholic. The English Radical cannot comprehend the French Radical; the Englishman who is most loyal to his own monarch is utterly ignorant of the French case for a return to monarchy. Yet France is still what she always was, the intellectual focus and creative crater of Christendom; the place where the ideas are hammered out and tested which are to build or to destroy a world. Those who do not understand what is happening in Paris are dangerously ignorant of what will soon be happening everywhere; for all Frenchmen are Radicals in the sense of going to the roots of things, and none more Radical than the Royalist. And it seems to me a very menacing and perilous thing that we have lost, so much as we have, that one flash of the ancient Western understanding which shone for an instant on the marching armies of the Marne.

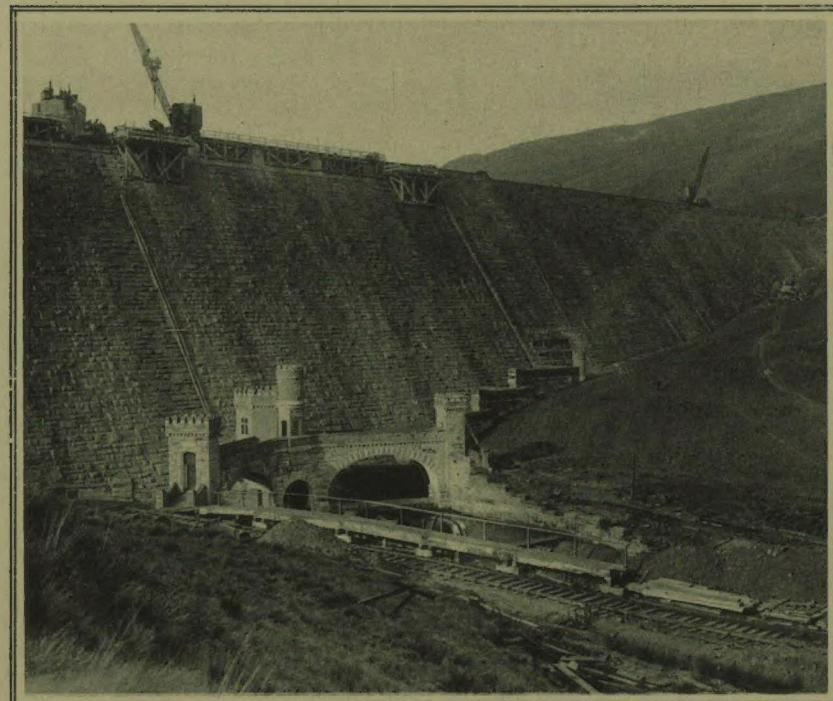
## ENGLAND; AND BRAZIL: NEWS PHOTOGRAPHS. 3 AFGHANISTAN: THE ACCESSION CELEBRATIONS.



DISCUSSED BY A "FIVE-POWER CONFERENCE": THE WORLD-FAMOUS STATUE OF EROS RE-ERECTED IN SECTIONAL MODEL FORM ON THE CENTRE "ISLAND" OF PICCADILLY CIRCUS.

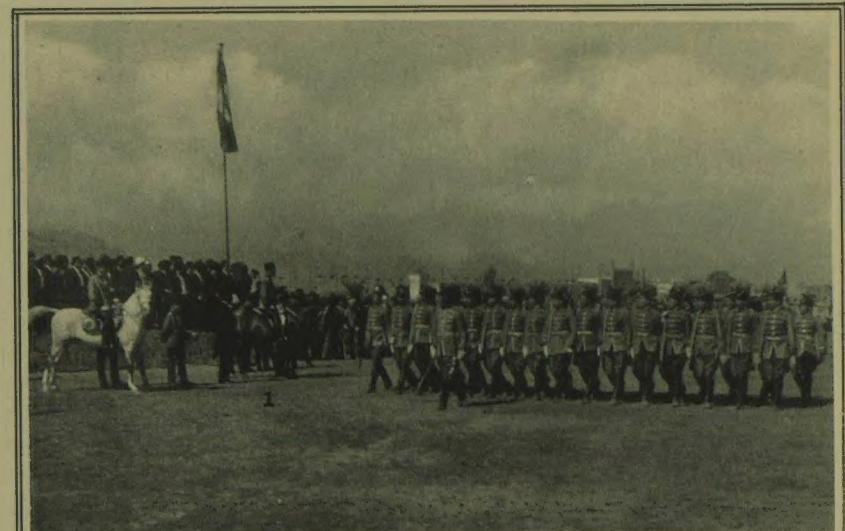


WHEN BRAZIL WAS SEETHING WITH REVOLT AND THE JUNTA WAS NEARING POWER: SOLDIERS OF THE FIFTH CAVALRY AND THE ELEVENTH ARTILLERY WAITING ORDERS TO MOVE AGAINST THE REVOLUTIONARY FORCES.

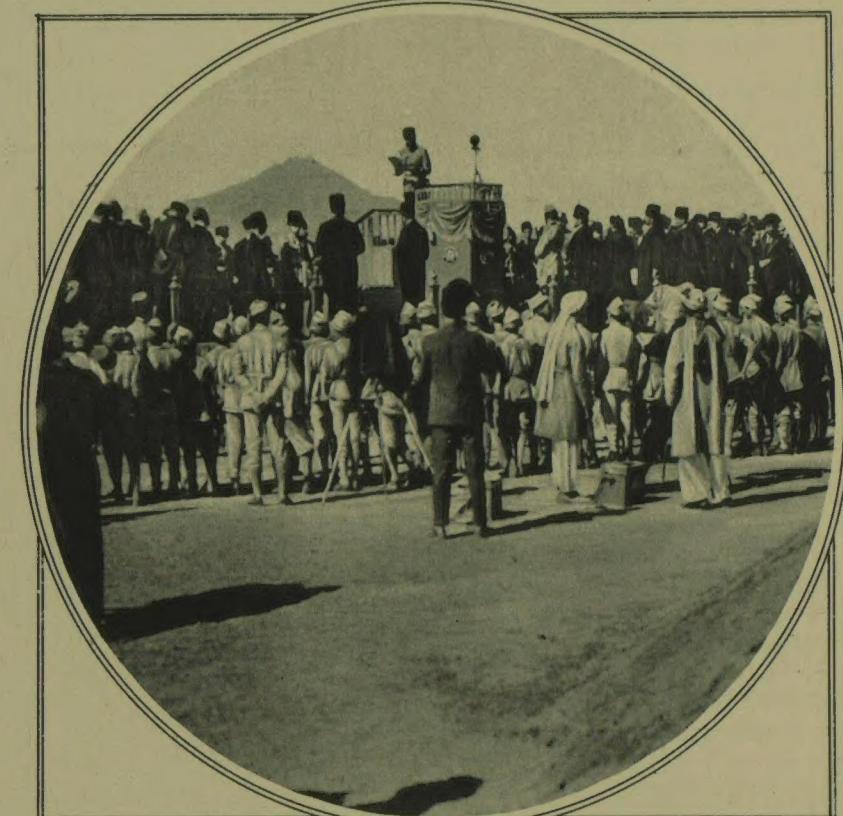


ONE OF THE LARGEST STRUCTURES OF ITS KIND NEARING COMPLETION IN YORKSHIRE: THE SCAR HOUSE DAM—A VIEW ALONG THE OVERFLOW FACE; SHOWING THE CENTRE-PIECE, WITH MEASURING CHAMBER.

The world-famous Eros of Piccadilly Circus is to be re-erected on the centre "island," but with a basic plinth 16 inches higher. The position was decided with the aid of a model of wood and canvas. Five "Powers," including the Metropolitan Police, took part in the "Conference."—The revolt in Brazil came to a head on October 24, when the Rio de Janeiro garrison declared for the rebels, took charge of the capital, and compelled President Luiz to resign. A Provisional Government was set up at once by the Junta. It was announced on November 8 that the United States had recognised the new Brazilian Government. Dr. Getulio Vargas is the Provisional President.—A remarkable piece of British engineering is nearing completion in Yorkshire. This is the Scar House Dam, eleven miles north of Pateley Bridge, which is designed to trap the waters of the Nidd that it may serve an area of 120 square miles.



THE CELEBRATION OF THE FIRST ANNIVERSARY OF KING NADIR SHAH'S ACCESSION TO THE THRONE OF AFGHANISTAN: HIS MAJESTY (I) SALUTING HIS PERSONAL BODYGUARD, THE "SAROSH."



ON THE DAY OF THE REVIEW WITH WHICH THE CELEBRATION OF THE ANNIVERSARY OF HIS ACCESSION OPENED: KING NADIR SHAH REPLYING TO THE ADDRESS PRESENTED BY THE DIPLOMATIC CORPS.



TYPICAL OF THE WELL-ARMED TRIBESMEN WHO MAY BE RELIED UPON TO STRENGTHEN THE REGULAR ARMY OF AFGHANISTAN WHEN NEED CALLS: WAZIRIS MARCHING PAST AT THE REVIEW IN KABUL.

The first anniversary of King Nadir Shah's accession to the throne of Afghanistan was marked by appropriate circumstance in Kabul last month. Needless to say, his Majesty's reorganised Army, some of whose "European" uniforms were illustrated in our issue of October 25, played a prominent part in the celebrations, which took place from October 16 to 19. The review we deal with here was held on the 16th. As we remarked before, the "Sarosh," which is commanded by the King's nephew, Prince Assad Dullah Jan, is his Majesty's personal bodyguard. According to the latest "Statesman's Year-Book," the standing army of Afghanistan includes about 25,000 all arms in normal times, but usually the ruler of the country can also count upon the services of large numbers of well-armed tribesmen. The regular army is recruited on a system which conscripts one in every eight of the able-bodied population.

## THE REVOLUTION IN BRAZIL: CULMINATING DISTURBANCES



POPULAR OUTBREAKS IN RIO DE JANEIRO WHEN THE GARRISON AND THE NAVY JOINED THE REBELS: SACKING THE OFFICES OF THE "JORNAL DO BRASIL"



OUTSIDE THE "JORNAL DO BRASIL" OFFICES DURING THE ATTACK UPON THEM: THE SCENE IN THE AVENIDA CENTRAL AT RIO DE JANEIRO.



DEMONSTRATIONS IN RIO WHEN THE OVERTHROW OF THE LUIZ REGIME BECAME KNOWN: A GREAT CROWD IN THE AVENIDA CENTRAL

It was announced on November 9 that the provisional Government of Dr. Getulio Vargas, established in Brazil as a result of the recent revolution, had been formally recognised by Great Britain, the United States, France, Sweden, Argentina, and Ecuador. The above photographs, which have just come to hand, illustrate some of the earlier events which brought about the change. The revolution, it may be recalled, began on October 3, and much fighting ensued, in which both sides claimed successes. On October 8 the rebels announced the capture of Recife, capital of Pernambuco, after a battle lasting twenty-four hours. Eventually the struggle ended in favour of the rebels on October 24, when the garrison of the Copacabana Fortress defending Rio de Janeiro revolted and at the same time the Brazilian Navy declared for the revolutionaries. In face of these events, the then President, Dr. Washington Luiz Pereira de Souza, was compelled to resign, and a military junta took charge of affairs. "When the overthrow of the Luiz régime became known (wrote a 'Times' correspondent on October 24), the population of Rio de Janeiro got out of hand, and, rushing through the streets, attacked the residences of the principal supporters of the



ANOTHER INCIDENT DURING THE ATTACKS ON NEWSPAPER PREMISES IN RIO: THE SACKING OF THE "CRITICA" OFFICES IN THE RUA DO OVIDOR.



IN THE RUA DO OVIDOR AT RIO DE JANEIRO DURING THE ATTACK ON THE OFFICES OF THE "CRITICA": STREET DISTURBANCES IN THE BRAZILIAN CAPITAL.



A NEWSPAPER OFFICE WHICH WAS DEFENDED BY THE MILITARY: A SCENE DURING AN ATTACK BY THE CROWD ON THE PREMISES OF THE "O PAIZ."

## IN RIO DE JANEIRO, AND INCIDENTS OF THE CIVIL WAR.



WHERE AN IMPORTANT BATTLE WAS FOUGHT DURING THE EARLIER STAGES OF THE REBELLION: A REVOLUTIONARY ADVANCE GUARD IN PERNAMBUCO IN POSITION ACROSS A ROAD.



REVOLUTIONARY TROOPS BEHIND A BARRICADE AND READY FOR AN ATTACK, WITH A HEAVY MACHINE-GUN (ON THE RIGHT): A PHASE OF THE FIGHTING AT CAMPINA GRANDE, PARAHYBA.



A CROWD MAKING MERRY WITH A BRONZE BUST OF THE EX-GOVERNOR: A STREET SCENE AT CAMPINA GRANDE DURING THE PROGRESS OF THE REVOLUTIONARY MOVEMENT.



IN THE BARRACKS OF THE 21ST BATTERY OF ARTILLERY, AT CAMPINA GRANDE: A SCENE DURING THE CIVIL WAR IN BRAZIL WHICH BROUGHT ABOUT A CHANGE OF GOVERNMENT.



ACCLAIMING THE APPOINTMENT OF THE NEW PRESIDENT OF BRAZIL: A GROUP WITH A PORTRAIT OF DR. GETULIO VARGAS (ON HORSEBACK) AT THE OBELISK IN THE AVENIDA CENTRAL AT RIO.

Government and the offices of several newspapers. Mobs threw the furniture of the newspaper offices into the streets, set fire to them, and completely wrecked the buildings. The revolt of the Garrison and the other Federal troops in Rio de Janeiro occurred just before midnight yesterday. At that time a committee of revolutionary leaders demanded that Dr. Washington Luiz should resign. He refused, and they gave him until 10 a.m. to-day to accept their ultimatum. At 2 a.m. the Third Regiment bugles were blown, and the guns of Copacabana Fortress were fired as a proof to the President that the troops would no longer accept his orders, and 'some hours later, when the insurgent committee called upon him for the second time, he gave up his office. The military junta at noon issued a decree suspending military activities throughout the Republic.' Dr. Getulio Vargas, the new President, arrived in Rio from São Paulo on October 31, and was welcomed with great enthusiasm by the population. His investiture as President of the Republic, with discretionary powers, took place on November 3 at the Catete Palace, where the military junta handed over the reins of Government.

## UNDER TWO FLAGS.

BEING AN APPRECIATION OF  
"HIGHWAY INTO SPAIN." By MARCEL AUROUSSEAU.\*

(PUBLISHED BY PETER DAVIES.)

ONE has read so many books of travel that are really guide-books in disguise—elegant, expensive guide-books, cultured as well as informative, graceful as well as accurate, but still in substance guide-books—that it is a pleasure to find one in which the visitor counts for more than the places visited. Mr. Marcel Aurousseau, Australian by birth, French by extraction, undertook to walk with a friend from Paris to Madrid. He knew France and its language, but he did not know Spain; Spain had always haunted his fancy, but he wanted to make his discovery of it a personal one, as free as possible from preconceptions.

"Our ignorance of Spain was boundless. In order to receive our own fresh impressions of the country we were studiously, snobbishly careful not to learn anything about it before we went there. For information about the ground we were to traverse, both in France and Spain, we consulted no authority but the map! Borrow, Ford, Washington Irving, Théophile Gauthier, Bogue-Luffman, even Baedeker, we avoided them all. . . . We wanted a *Spain of our own*."

It is only necessary to consider the imposing array of authorities whom Mr. Aurousseau did not consult to be aware that he is a man of erudition. Indeed, his book demonstrates this on every page; but he wears his learning lightly; he is determined not to let it come between him and the direct evidence of his senses. "There were things we lost in France and Spain," he admits, "through that proud ignorance of ours: certain architecture in Toulouse that had an important influence on the French Renaissance; Goya's pictures and frescoes in Zaragoza; perhaps many other things. But the freshness of our impression was surely worth such losses!"

I think it was. The route followed by Mr. Aurousseau and his companion was just over nine hundred miles in length; but it passed through few towns of first-rate interest to the conventional sight-seer. Judged as a spectacle, Bourges was the travellers' tit-bit: and of Bourges Cathedral they explored every nook and cranny.

"We . . . discovered the glass of the lower windows of the apse, glass that is one of the marvels of the whole world. It is glass of the end of the twelfth century, unequalled anywhere but at Chartres. We found, too, that the fourteenth-century glass of the clerestory windows would seem peerless if alone, and that the fifteenth-century windows of the aisle are so bad that the eyes shun them."

When a worthy object presents itself, then Mr. Aurousseau is an ardent and discriminating sight-seer; but he would only have clogged his pages had he filled them with detailed descriptions of every church and monument that lay along his path. A book as long as this (nearly seven hundred pages of close print) is better held together by the thread of personality than by a series of aesthetic appreciations, often of objects that have no great claim on the reader's interest. The form in which Mr. Aurousseau has written his book allows him to introduce a personal, intimate note without incurring the charge of egoism; it is, he says, a kind of letter ("the longest he will ever receive") to his travelling-companion, a memorial of the times they spent together. And the reader, if he identifies himself

with this friend, can feel he is being addressed face to face, pleasantly button-holed, as it were, by a traveller whose tales stimulate his imagination without arousing his incredulity.

There is certainly nothing incredible in "Highway into Spain"—no breath-taking incidents, no fights with bandits, comparatively few encounters with the odd, picturesque types beloved of picaresque novelists. The author's most uncomfortable experience, perhaps, was crossing the Pyrenees in the snow; the most dangerous, being attacked by a dog. "In the heat of precaution you enjoined to

continual baths in icy streams (they started off in the beginning of April) seem to have done them no harm. The reader, naturally longing to see his author fall into mortal danger, may occasionally feel impatient with the immunity enjoyed by Mr. Aurousseau and his companion; they never even fell out, as fellow-travellers so often do; they hardly ever disagreed: though on one occasion "Mux" was annoyed that his friend was not more quickly indignant with a Spanish horseman who deliberately rode his horse so near a child as to knock it down and frighten it.

Cruelty, they decided, was a fairly common ingredient of the Spanish character: but, none the less, they liked the Spaniards better than the French. The Spaniards extended to them an almost unvarying hospitality and politeness, despite their travel-stained clothes and unimpressive appearance; whereas the French, or many of them, "when we approached them, directly assumed that hard, heartless reserve which makes it almost impossible for a stranger to know individuals or to be admitted to their homes. . . . They seem to care little in France for the feelings of strangers, and they know little about strangers or about foreign countries. They are informed about the world, by journals and reviews that are among the best in the world, but they are informed intellectually, and not by experience. They are so satisfied with their own country and their own way of life that few of them travel abroad." Whereas "In Spain we found at once that the Spanish are natural in their behaviour. They don't pose to one, but present, from the beginning, their real selves. We understood quickly that what they said they meant, and we seldom had to argue or convince in Spain, as we were so often forced to do in France. Nor did they ever judge us by the appearance of our clothes. The Spaniards are realists, and they looked past our clothes to the important thing, ourselves. We 'knew where we were,' as they say, in Spain. The suspicion which makes the French peasant an inquisitive person to whom one naturally tells lies was represented in Spain by a mild but genuine interest. The Spanish people courteously accepted us. . . . The rural people of Spain are less narrow, more trustful, and of readier wit than the peasant people in France. Wit? France may be a land of wit, but Spain is a serious land of joy—and song."

Mr. Aurousseau admits that his impressions of the two countries may not have been quite fair. The year 1926 was a difficult one for France, owing to the fluctuations in the exchange; and it was easy for less educated Frenchmen to imagine that foreigners came to their country to profit by the currency. Nor was Spain in a normal condition. It was in a state of war, mobilised against the Riffs; and wherever

the travellers went they found evidences of military activity. But, taking these things into consideration, their verdict is still unhesitating: "We met France and we met Spain. We prefer Spain."

It must not be thought, however, that Mr. Aurousseau's main preoccupation on his journey was to arrive at a decision as to the respective virtues of the two countries. Such a comparison was unavoidable; it was unavoidable, too, that the comparison should be based on the treatment that each country meted out to the stranger in its midst. Judged by such criteria, China and Tibet would have

[Continued on page 902.]



A TRIBUTE FOR WHICH THERE IS AN APPEAL: THE "LAST POST" AT THE MENIN GATE. In connection with our reproduction of this painting in colours, we have since received the following letter from Lieut.-General Sir William Pulteney. We feel sure that the appeal contained in it will be widely answered, as, assuredly, it should:—"Toc H, British Headquarters, 47, Francis Street, London, S.W.1. Dear Sir,—With reference to the delightful picture in your issue of September 20, of the 'Last Post' at the Menin Gate, we venture to point out that your description thereof is incorrect in stating that 'The Committee responsible for the introduction of this pathetically stirring tribute have ensured its continuance in the future.' As the British Representatives on the Committee to which you refer, we beg to inform you that hitherto the Ceremony of the 'Last Post,' which was started, after the opening of the Menin Gate, by the Belgians themselves, as a spontaneous tribute to their gratitude and homage to those Elder Brethren who made the Great Sacrifice in 1914-1918, in defence of the Salient, has been financed by a hand-to-mouth system organised by a few prominent Ypres citizens. In all weathers, every day throughout the year, do the live citizens of Ypres thus say 'Good-Night' to the dead citizens around them. An Association 'Sans but Lucratif' has now been formed with the object of collecting funds to endow this act of homage in perpetuity. The capital amount required is a sum of £800, and subscriptions thereto will be gratefully received and acknowledged by the undersigned. We feel sure that there must be many who would be glad to support the Belgians in this matter. Yours faithfully, W. P. Pulteney."

From the Painting by C. E. Turner, Published in Colours in "The Illustrated London News."

me 'Have that goddam knife ready next time!' I had never before looked upon the big Solingen knife as an available weapon, but I put it at once where it would be instantaneously accessible in future—gave it a pocket to itself. But there never was any next time, for we found Spain as safe as it used to be in the days of the Holy Brotherhood."

Indeed, the whole journey was executed according to plan; it took about fifty days, of which thirty were spent in France; the walkers did their daily twenty-five miles, or thereabouts, without let or hindrance from adverse circumstance. Even their

# MAKING THE INDIAN FRONTIER SAFE FROM TRIBAL RAIDS: A "MECHANISED" ADVANCE INTO AFRIDI TERRITORY.



WITH ARMOURED CARS ON GUARD: THE SITE OF THE INDIAN ARMY'S NEW CAMP NEAR KANDAO PASS—PART OF THE PLAN FOR PREVENTING ANY FURTHER RAIDS ON PESHAWAR.

RECENT Indian Government reports on the North-West Frontier stated that an Afridi *jirga* (assembly), begun at Jamrud on October 18, was interviewed by the Chief Commissioner, who declared the Government's resolve to protect the British border from incursions based on the caves in the Kajuri and Aka Khel caves. The tribal leaders, however, could not then make a satisfactory suggestion, and the *jirga* dissolved. "Meanwhile (said the official report) troops are engaged in examining the terrain, and daily reconnaissances have been conducted from an advance camp. Beyond some long-range sniping, no opposition has been encountered." Later (on November 7) a Reuter message from Peshawar said that the Afridis had sent a formal letter to the Government asking that a new *jirga* should be held to settle terms of peace. In sending us the above photographs from Peshawar (by air mail) on October 24, our correspondent writes: "They illustrate an important [Continued below.]



ARMOURED CARS PREPARING FOR THE ADVANCE INTO AFRIDI TERRITORY: RECENT PREVENTIVE OPERATIONS BEGAN ON THE THIRTY-THIRD ANNIVERSARY OF THE ADVANCE INTO THE TIRAH.



A STRONG POINT SEIZED AND GARRISONED BY THE INDIAN GOVERNMENT FORCES: A BLOCKHOUSE NEAR ILM GUDR, AN AFRIDI VILLAGE JUST OVER THE BORDER.



IN THE TERRITORY FROM WHICH THE AFRIDIS LAUNCHED THEIR ATTACKS ON PESHAWAR SOME MONTHS AGO: INDIAN TROOPS ADVANCING INTO THE FAMOUS KAJURI PLAIN.



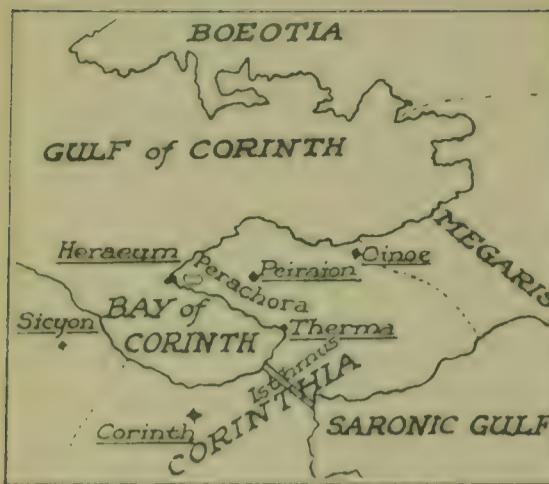
THE FIRST WHOLESALE USE OF MECHANICAL TRANSPORT IN FRONTIER HISTORY: A FOUR-MILE CONVOY OF NINETY VEHICLES CROSSING THE KAJURI PLAIN—AN IMPRESSIVE SIGHT FOR AFRIDI EYES WATCHING FROM THE HILLS.



A WIRELESS SECTION IN COMMUNICATION WITH A RECONNAISSANCE AEROPLANE: A TYPICAL EXAMPLE OF THE INDIAN ARMY'S MODERN METHODS OF OPERATION ON THE NORTH-WEST FRONTIER.

*Continued.]*

phase in Frontier affairs—the advance of the Kajuri Force into Afridi territory. On October 17 the 9th Jhansi Brigade crossed the Afridi border at Ilm Gudr, to secure the Kajuri Plain and establish a base on the far side. From Bara, a road is to be made across the Plain which will effectively prevent any repetition of the recent raids on Peshawar, and will also, if necessary, deny the Plain as a wintering place for the truculent tribesmen. The advance was at first unopposed, though hostile attacks were expected, especially on the new camp near Kandao Pass. Very interesting is the wholesale employment of mechanical transport, for the first time in Frontier history. The 6th Lancers on October 22 had a brush with several hundred Afridis on the Plain, with no casualties on our side, but a few on theirs. A mountain battery came into action. Since then some of our pickets have been fired on."



A SKETCH MAP OF CORINTHIAN TERRITORY, SHOWING THE HERÆUM PROMONTORY.

THE temple of Hera Akraia (Hera on the promontory), which was the scene of excavations by the British School at Athens in the summer of this year, lies on a headland some seven miles north of Old Corinth. This headland, like the pine-covered country to the north-east of it, was part of the territory of ancient Corinth, and the Heræum promontory, which is practically deserted to-day, was once the site of a considerable town. In comparison with Corinth, this town was, of course, a small and unpretentious place, but it gains immensely in interest from the fact that, unlike Corinth, it was not colonised by the Romans. Indeed, since the year 146 B.C., when the Romans under Mummius destroyed Corinth, the Heræum district has probably never been inhabited by more than a handful of people, and it is to this fact, even more than to its remoteness, that we owe our good fortune in being able to recover a considerable part of the topography, buildings, and artistic treasures of the town. The photograph shown in Fig. 1 gives a fair idea of what the Heræum promontory looks like from the sea. Near the end of the promontory, on the left, stands the lighthouse which guards the approach to the Corinth canal; at a spot on the right, which is marked with an arrow, there is a small natural harbour, and some open ground on which the temple described below stood; and from this point there is a steep path leading to an open valley which must have been the centre of the town. For the most part, the promontory is nothing more than a mass of limestone rising precipitously, and in places vertically, from the sea; a position of great natural strength, and of great strategic importance to Corinth, for it dominates the northern coast of the Peloponnese, and, once in the hands of a hostile power, it would be a constant menace to Corinthian sea-borne trade. It is certainly no mere coincidence that the Corinthians colonised this promontory in the latter part of the eighth century B.C., just at the time when this trade was beginning to be important. This is one of several reasons why it was vital for Corinth to possess the place; but it was no simple matter to maintain a community in such a spot: the nearest adequate supply of drinking water is several miles away, and the town had to rely for its water-supply on a series of reservoirs and cisterns which were hewn in the rock at the cost of immense labour.

From the very beginning of the excavation, our principal task was the clearing of an immense deposit of vase-fragments and other objects which had been dedicated to Hera over a period of several centuries. The vases and vase-fragments constitute the bulk of the finds, and, though comparatively few vases were found intact, we were able in many cases to collect sufficient fragments of a vase to make a satisfactory reconstruction of the whole. In some examples, as the jug and the lid illustrated in the coloured plate show, comparatively little of importance is now missing. The examples shown are of the kind known as "Protocorinthian," and belong to the second quarter of the seventh century B.C. They are typical of the finest vase-painting of this period, and, though there is a good deal of Protocorinthian pottery to be seen in our museums, there are not many large vases so finely decorated as these. The illustrations give a good idea of the technique with which these vases are made. The

## FRESH LIGHT ON THE ART OF ANCIENT GREECE:

AN IMPORTANT DISCOVERY BY BRITISH ARCHAEOLOGISTS NEAR CORINTH: POTTERY AND BRONZE OF THE 7TH TO THE 5TH CENTURIES, B.C., FROM A SITE UNTOUCHED BY THE ROMANS.

By H. PAYNE, Director of the British School at Athens. (See Illustrations on opposite Page and Colour Page in this Issue.)

clay is very fine and was carefully prepared to give a perfectly smooth surface for the painting. The painting was done in lustrous black varnish, and often red was applied afterwards to relieve the monotony of the black silhouette; details were rendered by finely-engraved lines. But the technique is not the only quality of this kind of pottery; even more striking are the wonderful sureness of the drawing and the lively spirit in which the animals are conceived. Look, for example, at the fragment with the frieze of galloping goats (coloured plate, top left); or at the circular lid (immediately below this fragment) with a hare caught between a lion and a hound; at the lion on the object below; or at some of the small fragments shown in Fig. 4 (opposite page).

The big jug is a shape which was popular at Corinth in this period, but is very rare elsewhere; the lid belonged to a box which was doubtless used for cosmetics of some kind. The object shown in the two fragments below the lid on the coloured plate is something of a puzzle; it is not part of a vase, though it is decorated in the same style and technique as the vases. On the top it has a series of circular depressions, which suggest that it was either a palette of some sort, for colours or cosmetics, or that it was a game-board. Between these alternatives it is at present difficult to choose. These examples and the fragments shown in Fig. 4 are chosen almost at random from an immense collection of vases and fragments, many of which are not yet cleaned and mended.

The two bronzes shown in Figs. 3, 6, and 7 are among the best finds of the year. Fig. 7 is a figure of a flying deity—or, rather, "dæmon"—perhaps a Nike, or perhaps simply a storm-spirit. It is one of the supports of a large bronze bowl, and may have been fixed to a tripod. It is an interesting example of decorative bronze-work of the early sixth century, and belongs to a class of which comparatively little is known. The other figure, of which two views are given (Figs. 3 and 6), is a Herakles, about a hundred years later than the other (c. 500-490 B.C.). The hero is shown at a characteristically dramatic moment, striding forward—his right arm, which held his club, swung behind his head; the other, outstretched, doubtless held his bow. Beneath each foot is a small projection which held the figure in

the Herakles, except for the loss of club and bow, is in almost perfect condition. When the incrustation has been removed, the limbs will certainly be much slighter than they appear now. Other small bronzes are shown in Fig. 5: the lion formed part of an archaic vase; the cow is a herdsman's votive offering.

From a historical point of view, some of the most interesting finds are a large collection of scarabs imported from Egypt; a few of these are shown in Fig. 8. Like the great majority of the others found, these belong to the XXVIth Dynasty (that is, to the years between 651 and 525 B.C.); two of the scarabs, however, belong to the XXVth Dynasty, and may date from the latter part of the eighth century. The discovery of this unusually large number of Egyptian objects is interesting evidence of a connection between Corinth and Egypt, of which we already have some knowledge from literary sources.



FIG. 1. THE HERÆUM PROMONTORY SEVEN MILES NORTH OF OLD CORINTH: A VIEW FROM THE SEA, SHOWING THE LIGHTHOUSE AND THE SITE OF THE TEMPLE EXCAVATED (INDICATED BY AN ARROW).

The two photographs on this page are numbered to correspond with the author's references, and the numbering is continued in those given on the opposite page.

The photograph shown in Fig. 2 illustrates the foundations of a temple—one of several considerable buildings uncovered in this summer's campaign. This temple, which stood immediately above one of the two small harbours of the town, is probably not the Heræum itself—the votives already described (which inscriptions prove to have been dedicated to Hera) were found some little distance away, in conjunction with another building, where they seem to have been stored, and the temple here shown is probably that of some other god or goddess. A series of votive terra-cottas showed that it goes back to the beginning of the fifth century B.C. It was about 60 feet long by 28½ wide, and was probably built entirely of limestone, except for the roof, which was tiled with marble. It had no colonnade, though no doubt there were columns between "antæ" in the front.

Near the temple are the remains of a very large structure, two walls of which were being cleared when the season's campaign was brought to a close: this may have been the "agora" of the city, and there is good reason to hope that it may produce interesting finds.

In the space of a short article, with very little of the material ready for publication, it is difficult to give an idea of the results of the season's campaign. But enough is here illustrated to show that the Heræum is a rich site, and one which may add considerably to our knowledge of Corinth, and of early Greek art in general.

It is by no means completely excavated, and, if funds are forthcoming, there is every reason to hope that equally interesting finds will be made next year. The Committee of the British School

will be glad to receive subscriptions for the purpose of continuing the work; they should be addressed to V. W. Yorke, Esq., Hon. Treasurer of the British School at Athens, 50, Bedford Square, London, W.C.1.



FIG. 2. THE SCENE OF THE EXCAVATIONS HERE DESCRIBED: REMAINS OF A TEMPLE OF THE FIFTH CENTURY B.C.—A GENERAL VIEW FROM ABOVE.

The figures of the two men seen in the right-hand lower corner serve to indicate the dimensions of the place. At the top is shown part of the small harbour above which the ruins are situated.

Photographs by the British School at Athens.

its base. There is a fine rhythm about the figure, and the violence of the movement is caught with wonderful vividness. Neither of these bronzes has yet been cleaned; when this has been done it will be seen that both are well preserved, and that

BRITISH DISCOVERIES ON AN EARLY GREEK SITE:  
CORINTHIAN ART OF THE 7TH TO 5TH CENTURIES, B.C.



FIG. 3. AN EXAMPLE OF GREEK ART FROM ABOUT THE TIME OF THE BATTLE OF MARATHON: A CORINTHIAN BRONZE STATUETTE OF HERAKLES (C. 500—490 B.C.).



FIG. 4. LIVELY EXAMPLES OF PRIMITIVE ANIMAL DRAWING: FRAGMENTS OF PROTO-CORINTHIAN VASES OF THE SEVENTH CENTURY B.C.



FIG. 5. ANIMAL REALISM IN SMALL CORINTHIAN BRONZES: A LION (PART OF AN ARCHAIC VASE); AND A COW (A VOTIVE OFFERING BY A HERDSMAN).



FIG. 6. WONDERFULLY DRAMATIC AND STILL IN ALMOST PERFECT CONDITION, SAVE FOR THE LOSS OF CLUB AND BOW: THE SAME STATUETTE OF HERAKLES AS IN FIG. 3 (BACK VIEW).

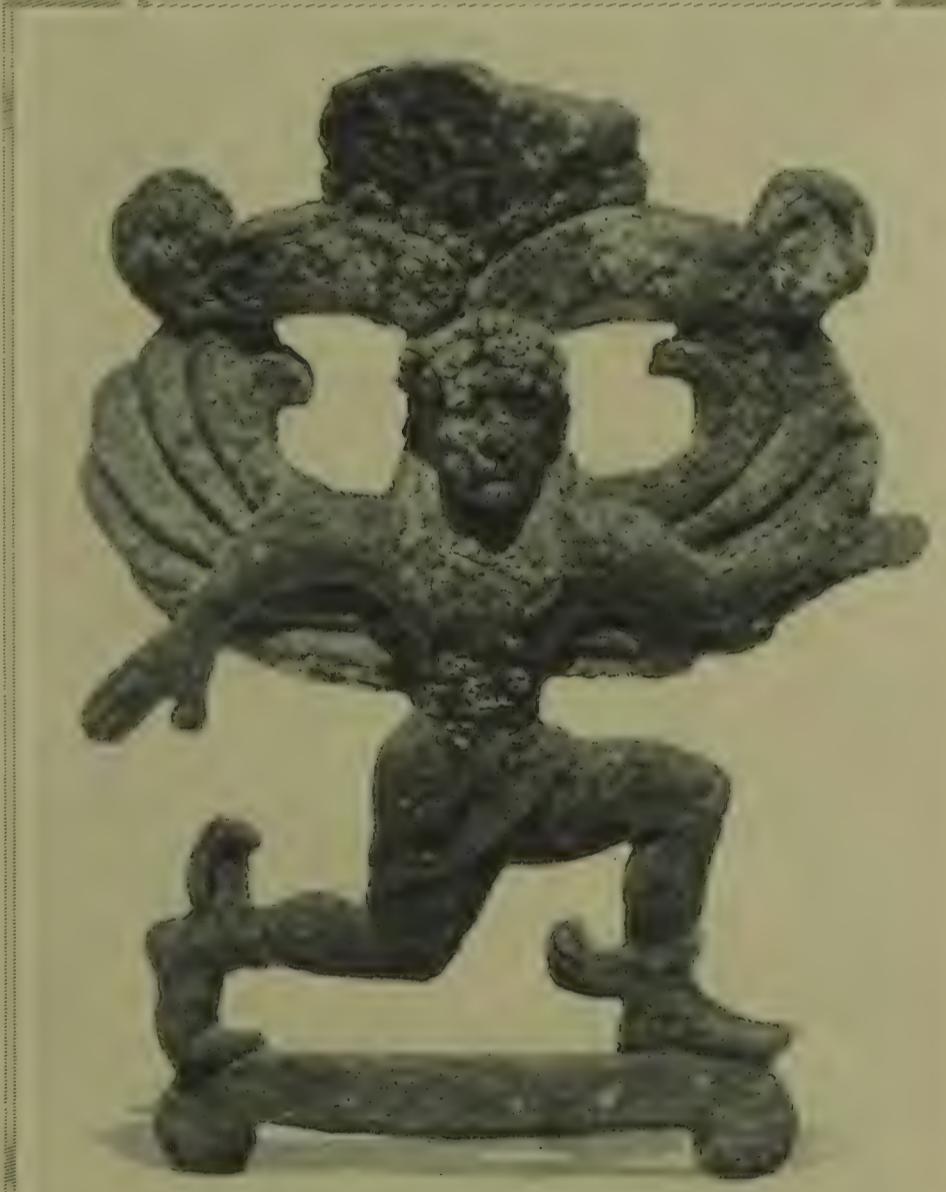


FIG. 7. DECORATIVE BRONZE-WORK OF THE EARLY SIXTH CENTURY B.C.: A FLYING FIGURE THAT FORMED ONE OF THE SUPPORTS OF A BOWL—AMONG THE BEST "FINDS" ON THE HERÆUM SITE, NEAR CORINTH.



FIG. 8. INTERESTING LINKS BETWEEN EGYPT AND CORINTH: EGYPTIAN FAIENCE SCARABS OF THE 26TH DYNASTY (651—525 B.C.) FOUND ON THE HERÆUM SITE.

THESE photographs illustrate Mr. H. Payne's article on the opposite page, describing results of excavations by the British School at Athens (of which he is Director) at a temple site on the Heræum headland near Corinth. A small fortified town there protected Corinth's sea approaches, and contained a Temple of Hera Akraia (Hera of the Promontory). This temple has not yet been found, though another temple, dating from the fifth century, has been uncovered (see Fig. 8). The principal "finds" come from an immense deposit of votive offerings dedicated to Hera. An interesting feature of the site is that, unlike Corinth itself, the place was never occupied by the Romans. Its artistic treasures date from the 7th to the 5th centuries B.C. The photographs are numbered to correspond with Mr. Payne's references.

## NEW WORLDS TO CONQUER IN "THE MYSTERIOUS UNIVERSE."

MAN TO BUILD A 200-INCH EYE: WHAT WILL HE SEE?

By SIR JAMES JEANS, the eminent Astronomer.

Great interest was aroused in philosophic circles, and among thinking people generally, by the impressive discourse which Sir James Jeans, the eminent astronomer, delivered at Cambridge, on Nov. 4, as the *Rede Lecture*, under the title of "The Mysterious Universe." After having described the immensity of star-strewn space, and the birth of the solar system—"a rare event"—he discussed the destiny of the human race and the present theory of science as to the nature and meaning of the Universe. He inclined to the view that it works—not on anthropomorphic or (as was recently believed) on mechanical lines—but on lines that are purely mathematical: a concept of the Universe as "a world of pure thought."

NIGHT after night, for hundreds of thousands of years, primitive man watched the stars rising in the east, circling round the pole and setting in the west, providing evidence, had he been able to read it aright, of the existence of a universe incomparably grander than the earth on which he dwelt. Yet, until quite recently, man had no means of studying this universe. A man's eye admits only so much light as falls on a circle a fifth of an inch in diameter. He will be unable to see an object at all unless this amount of light produces a distinct impression on his brain. There are something like 30,000 million stars surrounding the sun, but our unaided eyes can see at most 6000 of these; we are too blind to see more than one star in five million.

A deaf man can improve his hearing by collecting waves of sound in an ear-trumpet and projecting them on to his ear-drum. In the same way the seeing power of the human eye can be increased by collecting the rays of light which fall on a large area, and bending them so that they all pass through the pupil of his eye on to his retina. This is the principle of the telescope. Roger Bacon propounded it in the thirteenth century, explaining how a lens of glass could be shaped "to make the stars appear as near as we please." Yet not until 1608 was the first working telescope constructed, probably by Lipperhey, a spectacle-maker of Magdeburg. The next year Galileo constructed the tiny instrument whose discoveries were to revolutionise human thought. This had an aperture of  $2\frac{1}{2}$  inches, which means that it collected all the rays of light falling on a circle of  $2\frac{1}{2}$  inches diameter, and bent them so that they fell on to the retina of the observer. This increased the amount of light falling on the retina a hundredfold.

The results of thus increasing the capacity of the human eye were almost indescribable. Sixty-six years earlier, Copernicus had shown how the complicated tracks of the planets in the sky could be explained by supposing that they, together with the earth—the majestic abode of man and the supposed centre of the universe—circled around the sun like moths around a candle-flame. The idea was not new; Aristarchus of Samos had advanced it five centuries before Christ, as had many others in the intervening two thousand years. Copernicus had merely produced powerful new arguments in support of an old conception. But this conception was so devastating in its implications, and so difficult to reconcile with the superficial appearance of things, that it met with well-nigh universal condemnation.

Then Galileo, turning his telescope on to Jupiter, saw four small bodies circling around a big central body—a perfect model of the solar system as described by Copernicus. Turning it on to Venus, he observed "phases" like those of the moon, the appearance of the planet varying from a crescent to a full circle. This was of overwhelming significance, since the supposed absence of such phases had been repeatedly urged as proof that the earth and Venus could not revolve around the sun. Even these discoveries did not satisfy the sceptics; too much, including human self-esteem, was at stake, and, many years later, the old Ptolemaic doctrine of sun and planets revolving about a fixed central earth was being taught both at Harvard and at Yale, concurrently with the new ideas. Nevertheless, of all the many factors which ultimately dethroned man from his self-asserted position at the centre of the universe, the most potent was probably the little  $2\frac{1}{2}$ -inch telescope of Galileo.

Every subsequent increase of telescopic power revealed new worlds to conquer, and provided the means of conquest. A landmark in the advance was Sir William Herschel's construction, in 1789, of a telescope with an

aperture of four feet. This gathered in 500 times as much light as Galileo's telescope, and 50,000 times as much as the unaided eye. What Galileo's telescope had done for the solar system, this did for the huge family of stars—the "galactic" system, bounded by the Milky Way—to which our sun belongs. Man, the explorer of the universe, had left the solar system far behind, and was now voyaging in depths of space so profound that light took thousands of years to travel from them to earth; he was viewing objects not as they then were, but as they had been before the birth of Christ, before the fall of Troy, or before civilisation had come to mankind at all. And, just as Galileo's telescope had established the Copernican structure of the solar system by discovering the similar systems of Jupiter and Saturn, so Herschel confirmed his own view of the structure of the galactic system by discovering other systems of similar shape—"island universes," he called them. In 1845, Lord Rosse's great telescope of six-foot



but as they were inconceivable ages before man appeared on earth. A wireless signal will girdle the earth in a seventh of a second, or we could send it out into space and receive a reply from Mars in a few minutes if there were anyone to despatch it to us, but we could not conceivably get a reply from these nebulae in less than 280 million years. By the time our remote descendants received it, mankind would be a thousand times as old as now, and we, who had sent the message out, would be regarded as the earliest forefathers of the race. Such are the depths of space which the 200-inch telescope brings within our purview. Even the nearest of these nebulae are nearly a million years away, but their size is so gigantic that even at this distance they show a great wealth of detail. The 200-inch telescope resolves their outer regions into distinct spots of light, which we recognise as stars because many of them exhibit the special characteristics of stars much nearer home.

And now comes the news that a new telescope of 200-inches aperture is to be erected at Pasadena. In aperture this represents as great an advance over the 100-inch telescope of 1920 as the latter did over Herschel's telescope of 130 years earlier. Just as Herschel might have wondered what new discoveries a doubling of his aperture might produce, so we may wonder what will result from the doubling of the aperture which is actually about to take place. The new telescope will gather in four times as much light as the old, with the result that objects will be visible up to double the distance at which similar objects are now visible. Outside the sphere which the old telescope has explored lies a sphere of double radius awaiting exploration by the new. What will it contain? And what shall we find in the sphere which has already been explored, when it is searched afresh with a fourfold more powerful instrument?

The 200-inch telescope hardly shows any type of object that Herschel had not seen through his four-foot telescope. The universe appears to be uniform, and the traveller in far-off regions does not encounter new species of objects, but merely further examples of the species which abound nearer home. For example, the 200-inch telescope shows about two million nebulae, so that the new telescope ought to show about sixteen million, but the new fourteen million will in all probability prove very similar to the old two million. Yet this mere multiplication of specimens is not altogether valueless. If for no other reasons, the new museum of nebulae is likely to contain eight times as many freaks and oddities as the old, and a few of these are often of greater service than innumerable examples of normal formations.

To mention one instance, the solar system is now thought to have come into being as the result of a very unusual occurrence. In their blind motion through space two stars, so it is supposed, chanced to pass so close to one another that gigantic tides were raised, tides so high that the crests of the tidal waves broke off like drops of spray and subsequently condensed into planets. We may never hope to see such an event in progress; it is far too rare, and, in any case, the stars appear far too small for us to be able to study it in detail even if it occurred. But the giant nebulae ought at times to exhibit the same phenomenon, on a far grander scale. Indeed, the 200-inch telescope discloses five or six objects which may be examples of this process.

The new telescope ought to show about fifty such, and with fifty specimens we may begin a systematic study, and hope really to learn something. Thus, although it is beyond all bounds of probability that we shall ever witness the birth of planets similar to our earth, a study of nebulae in the new telescope may disclose the general mechanism of its occurrence.

Let us pass to the other end of the scale. The star Proxima Centauri, our nearest neighbour, so far as we at present know, in the whole sky, is a quite recent discovery. It emits only a ten-thousandth part of the light of the sun, and is too faint to be seen at all in a small telescope. Still fainter stars exist, but the vast majority of these are too distant to be seen in any telescope on earth. Even the new 200-inch telescope will not show many, but it ought to show enough to make a systematic study possible. So far, we have been able to study only the bright stars; a whole universe of faint stars awaits the new telescope.

[Continued on page 890]



HOW A BIG TELESCOPE WITH A 200-INCH REFLECTOR WOULD BE CONSTRUCTED: A DESIGN FOR SUCH AN INSTRUMENT PROJECTED IN FRANCE—SHOWING (AT FOOT) RELATIVE SIZES OF EXISTING LARGE TELESCOPES.

This drawing shows a design for a 200-inch diameter telescope on Mt. Salève (in French territory south-east of Geneva), described as the private enterprise of Hassan Dina, owner of an estate on that mountain. It is interesting to compare it with Sir James Jeans' account of the projected telescope of similar power being prepared for the California Institute of Technology at Pasadena. Of this latter we read in "Whitaker's Almanack" for 1930: "It is hoped to find a mountain top near Mt. Wilson suitable for the site of the giant instrument. The work will take several years, because of the difficulty of casting and grinding such a huge mirror. For the first time in making large reflectors, fused quartz will be used. A block of fused quartz large enough for the purpose will weigh 30 tons."

Drawn by the late Sir James Jeans, F.R.A.S.

aperture revealed the spiral structure of many of these systems; we now call them "spiral nebulae." The culmination of power was reached in 1920 in the present 200-inch telescope at Mount Wilson. By now the retina of the human eye, which can retain light only for a fraction of a second, had been practically superseded by the photographic plate, which records, cumulatively, all the light received for hours or even for successive nights. The 200-inch telescope not only gathers in 250,000 times as much light as the human eye, but projects it on to the far more sensitive photographic plate.

An example of its tremendous power is provided by Dr. Hubble's study, with its aid, of the faintest of spiral nebulae. He finds that these are faint merely because of their great distance; they are so remote that light, travelling 186,000 miles every second, takes 140 million years to travel from them to us. We see them not as they are,

## SIR JAMES JEANS' THEORY OF THE SOLAR SYSTEM: A SPIRAL NEBULA.

DRAWN BY THE LATE SCRIVEN BOLTON, F.R.A.S. (SEE THE ARTICLE BY SIR JAMES JEANS OPPOSITE.)

REPRESENTING AN EARLY STAGE OF DEVELOPMENT OF OUR SOLAR SYSTEM: A SPIRAL NEBULA (M101 UMA). OUTBURSTS OF MATTER FROM THE CENTRAL SUN CONDENSING INTO KNOTS, OR FUTURE PLANETS, WHICH WILL FINALLY DESCRIBE CIRCULAR ORBITS, AS INDICATED BELOW.



DUE TO THE TIDAL PULL OF A STAR PASSING NEAR THE SUN: THE "WHIRLPOOL" OF GASEOUS MATTER—  
A TYPICAL SPIRAL NEBULA—WHICH EVOLVED INTO THE PLANETS.

This drawing represents the views of Sir James Jeans on the birth of the solar system, as expressed the other day in his lecture at Cambridge. Mr. Scriven Bolton's note on his illustration states: "According to Sir James Jeans, the Earth originated from a spiral nebula, or 'whirlpool.' Our Sun, perhaps eight billion years ago, was a solitary star, minus earth and planets. It chanced to pass close to another star. Mutual attraction created great tides, which developed into tremendous outbursts of gaseous matter, coiling round the sun by reason of rotation, and resulting in a spiral structure. Every spiral nebula is supposed to originate in this way. Irregular outbursts created knots, or lumps of tiny particles, along the spiral arms. These knots grew

larger and more condensed by sweeping up other particles, until they formed into planets and satellites. Increasing solar attraction checked the outward movement along the spiral arms, and the knots, now planets, have since described nearly circular orbits. A spiral nebula is really a Solar System in embryo. Earth and planets were built up from minute particles, layer upon layer, the heavier ones forming the nucleus, the lighter ones the crust. Condensation caused a temperature near the centre far above melting-point, yet, by reason of the enormous pressure, the Earth is more rigid than steel. The particles carried certain occluded gases, which formed our atmosphere." The drawing omits the newly discovered body known as the planet Pluto.

## STARS PHOTOGRAPHED THROUGH THE WORLD'S LARGEST TELESCOPE.

By COURTESY OF THE ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN. (SEE ARTICLE BY SIR JAMES JEANS ON PAGE 870.)



"AURIGA DIFFUSE NEBULOSITY ENERGISED BY A BRIGHT STAR": A PHOTOGRAPH TAKEN AT MOUNT WILSON OBSERVATORY ON DECEMBER 20, 1922, WITH THE GREAT 100-INCH REFLECTOR (EXPOSURE, 2½ HOURS).

The wonderful stellar photographs reproduced on this and the opposite page, and now on view at the Royal Photographic Society's Exhibition, were both taken with the largest existing telescope in the world, the great 100-inch reflector at Mount Wilson Observatory, California. Its tremendous power of magnification is described, on page 870 of this number, in an article by that famous astronomer, Sir James Jeans, who mentions that a still larger telescope, of double the dimensions (that is, with a 200-inch reflector), is to be erected at Pasadena. The

subject is topical at the moment through the intense interest aroused by the discourse entitled "The Mysterious Universe," which Sir James Jeans recently delivered as the Rede Lecture at Cambridge. In it he discussed the birth of the solar system, the destiny of man, and the present views of science on the nature and meaning of the Universe. He began by pointing out the smallness of our globe in relation to space. Most of the stars, he said, were so vast that hundreds of thousands of Earths could be packed inside each, with room to

[Continued opposite.]

## STARS SEEN NOW AS THEY WERE "INCONCEIVABLE AGES BEFORE MAN."

BY COURTESY OF THE ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN. (SEE ARTICLE ON PAGE 870.)



"NEBULA WITH DARK BAY ("HORSE'S HEAD") NEAR ZETA ORIONIS": A PHOTOGRAPH TAKEN AT MOUNT WILSON OBSERVATORY ON NOVEMBER 19, 1920, WITH THE GREAT 100-INCH REFLECTOR (EXPOSURE, 3 HOURS).

*Continued.*

spare; while here and there was a giant star that could contain millions of millions of Earths. The total number of stars in the Universe, he added, was probably something like the total number of grains of sand on all the seashores of the world. Even more astonishing than the magnitude of the stars, as revealed by astronomy, are the enormous distances between them in space. With reference to certain of the faintest spiral nebulae, Sir James Jeans writes: "They are so remote that light, travelling 186,000 miles every second, takes 140 million years

to travel from them to us. We see them, not as they are, but as they were inconceivable ages before man appeared on earth. . . . Even the nearest of these nebulae are nearly a million years away. . . . The 100-inch telescope resolves their outer regions into distinct spots of light which we recognise as stars." The nebula (shown in the right-hand photograph above) south of the star Zeta in the constellation of Orion, has a dark portion called, from its shape, the Horse's Head. The resemblance is more apparent if the photograph is inverted.

## THE WORLD OF SCIENCE.

## THE STICKLEBACK AND THE SPECIES PROBLEM.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME little time ago one of my readers asked me to fulfil a promise to write an essay on the stickleback. He, at any rate, found it a most interesting little fish, as, indeed, it is. Yet I doubt very much whether the average angler has ever given it a thought since the days

or plates, which may extend the whole length of the body, or may be confined to a small area covered by the breast-fin! It is this striking difference that has caused all the trouble as to how many species there are of the three-spined stickleback. Those with no more than three or four scutes behind the breast-fin we must regard as the typical stickleback, the "tittle-bats" of our early angling days. The man of science named this *Gastrostomus gymnurus* — the smooth-tailed stickleback. Then came *G. trachurus*, the rough-tailed stickleback, from the fact that the bony scutes form a continuous series along the whole length of the body to the tail. A third species was recognised in *G. semi-armatus*, the half-armed stickleback, wherein there is a naked space dividing the plates behind the breast-fin from those of the tail. Thus matters stood until specimens were found which were of the *semi-armatus* type along one side of

the body and *trachurus* on the other!

It now became clear that something was wrong with this conception of three distinct species; and the matter was taken up by Dr. Regan. He discovered that the three-spined stickleback presented three distinct types. Collecting specimens from fresh water, estuaries, and the sea—for this little fish thrives in each—he found that all specimens taken from fresh water were of the *gymnurus* type (now called *G. aculeatus*), no matter from what part of the world they came; and that the rough-tailed *trachurus* form was always taken from the sea; while the half-armed stickleback — *semi-armatus* type — was estuarine. Here, however—and this is extremely interesting—one may meet with all three forms in the same shoal, and occasionally, as I have just remarked, specimens which are of the *trachurus* type on one side of the body and *semiarmatus* on the other.

Yet another curious fact came to light; to wit, that in the northern part of its range, whether from the

Shetlands or from distant Alaska, the three-spined stickleback was a sea-dweller, and always of the rough-tailed *trachurus* type. These northern specimens, however, always have deeper and more numerous lateral plates, while those along each side of the tail develop an outstanding flange, or keel, while there is a smaller naked space in front of the breast-fin. But always, when these northern types found their way into the rivers—as, for example, in Greenland—they reverted to the *gymnurus* form, indistinguishable from the typical three-spined stickleback of our ponds and ditches. It would be rash to assume that the peculiarities of the marine rough-tailed form are due entirely to the salinity of the water, especially since, in the far north, the roughness is more marked than those taken from the sea in the south. Some other constituent of the sea-water may be the responsible agent. Experiment may decide this. In any case, however, it seems clear that the quality of the water—fresh, brackish, or salt—controls the character of the lateral scutes.

The existence of intermediate types in brackish water is an interesting point, and provocative of "guesses at truth," which must be settled by experiment. In a recent essay on this page I drew attention to difficulties which have been raised as to how a species comes to attain its "specific characters," and as to their stability. Here, in these little fishes, despised by most of us, we have

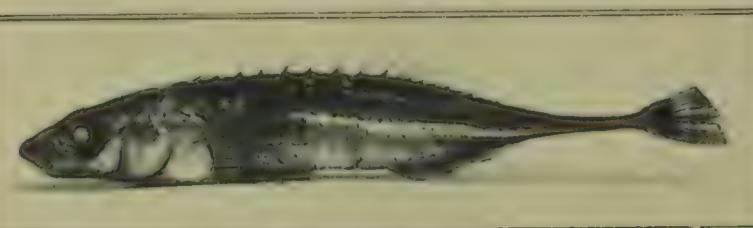


FIG. 1. THE TEN-SPINED STICKLEBACK (*PYGOSTEUS PUNGITUS*): A TYPE WITH SHORT DORSAL SPINES.

The dorsal spines, much shorter than in the three-spined species, jut outward, alternating right and left. The males, in the breeding season, are black; while the males of the three-spined species at this time glow with vivid washes of blue and scarlet. It does not exceed a length of three inches.

when he derived thrilling sport in fishing for it with a worm at the end of a piece of cotton!

But it is something more than an "interesting little fish." For it presents material of first-rate importance to those who are perplexed about the agencies which underlie the birth and growth of "species." An enormous amount of patient endeavour has been expended in breeding the fruit-fly (*Drosophila*) in the hope, so far unfulfilled, and likely to be, of solving this mystery. I do not contend that we shall find the key to the riddle in the stickleback; but I am convinced that it can be studied in this connection with more hope of success.

It will be noted that I have referred to the stickleback, as though there were but one species. And to the layman this is so. Though recalling the experiences of his early angling days, he will remember the "tinkers" which he not infrequently caught. These, conspicuous for their black coloration, were supposed to be endowed with some malignant quality, such as would bring speedy destruction to the rest of his catch, dashing about in his glass jam-jar of water, should they be introduced. As a consequence, they were either promptly thrown back into the water or destroyed. But, for all that, to him they were just "sticklebacks." As a matter of fact, these "tinkers" represent not merely a distinct species, but a distinct genus (Fig. 1), of which more anon.

There is yet another which must be referred to at greater length presently, if space permits, and this is the marine fifteen-spined stickleback (*Spinachia*) (Fig. 2). To the layman, this is non-existent, though it occurs in our own seas. For the moment, let me remark that it resembles the pipe-fish in its general appearance, though the resemblance is not very close. But it seems to have induced the late Dr. Jordan, an American ichthyologist of renown, to regard the stickleback tribe as related to the pipe-fish, and he adduced anatomical characters to support his view. But Dr. C. Tate Regan, our greatest authority on fishes, holds that the sticklebacks are "Scorpaenoids," on which I had something to say recently on this page. We are not, however, concerned here with obscure points of relationship. These differences of opinion, for us, show that the stickleback tribe, whatever their ancestry, have very effectively covered up their tracks in this direction, and appear before us as very sharply distinct entities, albeit divisible into five genera, though only three of them are British.

What agencies determined their present form, and what lay behind the confusion which grew up as to the precise number of species of what we may call the typical three-spined stickleback (*Gastrostomus aculeatus*) (Fig. 3)? The body, it will be noted, is fusiform, while the first dorsal fin has become reduced to three spines, each set on a bony plate. The second dorsal fin is formed of a variable number of soft rays, and the same is true of the anal fin below it. The pelvic fins, answering to the hind-limbs, have become transformed on each side into a spine, with a single vestigial soft ray behind it. They no longer serve as fins, but as really formidable weapons, for when thrust forward they bring a locking mechanism into play, so that they function as weapons whereby rivals, during "courtship," may be disembowelled!

Omitting various other anatomical characters, let me direct attention to the most important feature of all in the present connection, and that is the absence of scales. Their place is taken by a variable number of bony scutes,

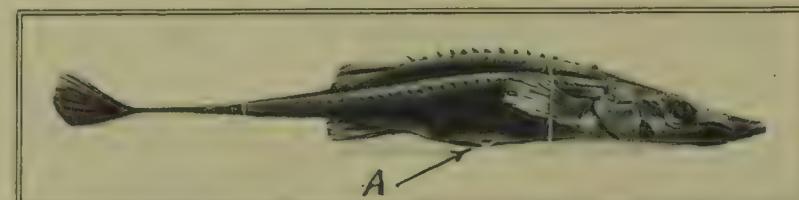


FIG. 2. THE "GIANT" OF ITS TRIBE: THE MARINE FIFTEEN-SPINED STICKLEBACK (*SPINACHIA*).

This is the giant of the stickleback tribe (between 5 and 6 in. long), and is exclusively marine. The spine-like pelvic fins, unlike those of the three-spined species, are very short and broad, while the spines of the first dorsal fin resemble those of the ten-spined species, which is confined to fresh water. The letter A indicates the pelvic fin.

promising material, and a great deal of very positive information. There seems to be a general belief that the smooth-tailed stickleback can be suddenly transferred from fresh to salt water, or vice versa, with impunity. This is not so. Any such transference ends in the speedy death of the victim. But it is true of the estuarine dwellers.

The existence of the strictly marine fifteen-spined stickleback (*G. spinachia*) raises another problem. The three-spined species was probably marine, and migrated first into brackish and then into fresh water. But what are we to say of the plates along the side of the body? For, if the ancestral three-spined species was of the *trachurus* type, and assumed the *gymnurus aculeatus* form as a consequence of migrating into fresh water, then we have a reversion to the ancestral armature when the fresh-water shoals return to a marine habitat. This is unlikely; what like, then, in this regard, was the ancestral marine three-spined species?

There is a stability in this apparent instability; for these differences in the number and size of the lateral scutes, correlated with skeletal differences, are persistent throughout the whole of their geographical range. From Britain to the far north, from Japan to California, wherever the habitat is the same, fresh water, brackish water, or sea-water, there the appropriate response will be found.

Here, then, we have a most interesting insight into the "species" problem. The smooth-tailed and the rough-tailed representatives of the three-spined stickleback are as distinct as any two species can be. And so long as they are left in their respective habitats, so long will they remain distinct. But when the fresh-water type migrates to estuaries, it becomes transformed into the half-armed; and, passing into the open sea, into the rough-tailed type—and vice versa. Are there, then, three species of the three-spined stickleback, or is there but one? Expert opinion to-day decides that all three are but phases of one species.

How long does it take to effect the transformation from one type to the other? Here is an opportunity for further investigation, which is likely to yield far more helpful results than breeding fruit-flies or white mice under artificial conditions.

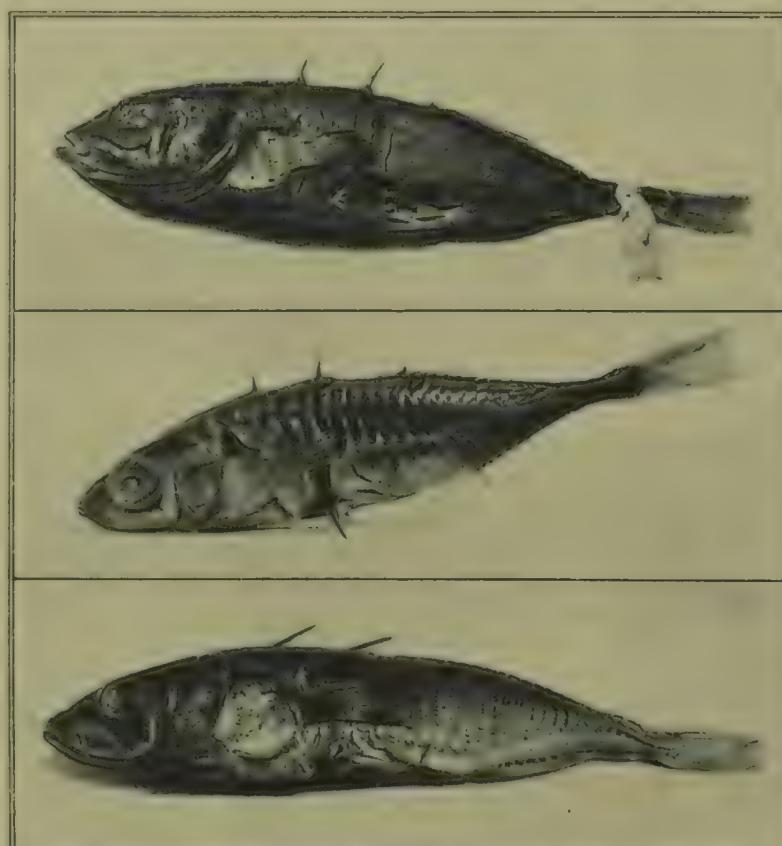
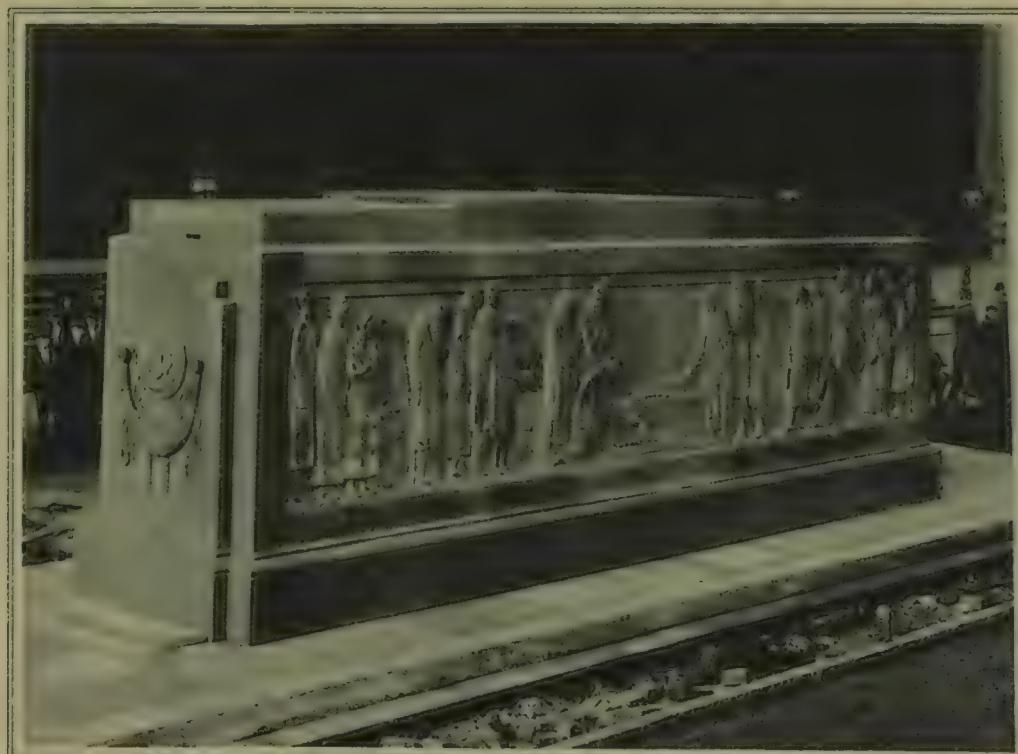


FIG. 3. THE THREE-SPINED STICKLEBACK: THREE DIFFERENT PHASES.

The upper figure shows the typical form *Gastrostomus aculeatus*—the "smooth-tailed" stickleback. Herein the plates down the side do not extend beyond the breast-fin. Below it is the "half-armed" stickleback (*Semi-armatus*); and below this the "rough-tailed" stickleback. This last is from Kodiak, Alaska, and represents the high northern form, wherein the plates along the sides of the tail develop a large outstanding flange, such as is seen in many other fishes, as, for example, in the sword-fish, *Histiophorus*.

## TO THE FALLEN: LIVERPOOL'S CENOTAPH; AND THE SCOTTISH MEMORIAL.



LIVERPOOL'S CENOTAPH, THE ARRANGEMENTS FOR WHOSE UNVEILING ON ARMISTICE DAY LED TO PULPIT CRITICISM IN THE CITY'S CATHEDRAL: THE MEMORIAL; SHOWING THE "MOURNING" PANEL. It was arranged that the Cenotaph at Liverpool should be unveiled by Lord Derby on Armistice Day. On Sunday, November 9, two protests with regard to the proposed ceremonial were voiced in the city's Cathedral. Writing of these, the "Times" correspondent reported that Canon C. E. Raven, preaching in the morning, had commented strongly on the fact that there was to be no religious service on the occasion, and much lamented this "tragic blow"; while Canon F. W. Dwelly, preaching in the evening, said that an appeal for prayers had been made in vain, adding: "We must now be content to be hurt for our heroes." The message continued: "The ceremony of unveiling the Cenotaph will be formal, without a religious service, although certain national hymns will be sung. It is understood that this course was decided on in a desire to avoid denominational controversy." The photograph here reproduced was taken from Lime Street, looking towards St. George's Hall, and shows the panel inscribed: "And the Victory that Day was Turned to Mourning unto all the People." The other panel shows the fighting Services marching into action. The Cenotaph, which is a memorial to the men of Liverpool who fell in the Great War, was designed by Professor Lionel Budden, Associate Professor in Architecture at Liverpool University. The sculpture is by Mr. G. H. Tyson Smith, of Liverpool.



THE COMPLETION OF THE SCOTTISH NATIONAL WAR MEMORIAL ON THE ROCK OF EDINBURGH: THE STATUE, "REVEILLE," WHICH IS NOW IN PLACE IN THE HALL OF HONOUR.



NOW IN THE HALL OF HONOUR AT EDINBURGH: THE TROPHY IN MEMORY OF SCOTS SERVING IN THE INDIAN ARMY IN THE WAR.

Save for certain minor details and the final correction of the Rolls of Honour, the splendid Scottish National War Memorial on the summit of the Rock of Edinburgh is now complete. When the Prince of Wales opened the building on July 14, 1927, the niche facing the shrine above the inner door of the Hall of Honour was empty. This has now been filled with a striking work by that well-known sculptor, Mr. C. D'O. Pilkington Jackson. This is the statue "Reveille," which is of bronze overlaid in part with gold and silver. The idea is to symbolise the meaning of the Memorial as a whole. The Spirit of Man rises, purified, from the Flames of Sacrifice. One hand holds aloft a sword-hilt—the Cross Triumphant; the other holds a broken sword-blade—



NOW IN THE HALL OF HONOUR AT EDINBURGH: THE TROPHY IN MEMORY OF SCOTS WHO SERVED IN THE HOUSEHOLD CAVALRY.



NOW IN THE HALL OF HONOUR: THE TROPHY IN MEMORY OF SCOTS OF UNITS OF THE BRITISH DOMINIONS AND COLONIES.

the End of War. The panel behind it symbolises Earth, Air, Fire, and Water. The four trophies of arms in bronze, gold, and silver, which have been set up in the Hall of Honour within the last eighteen months, are by the same sculptor. The two which show early Scottish weapons are in memory of Scotsmen of all ranks who fell while serving in English, Irish, and Welsh Regiments, and Scotsmen of all ranks who fell while serving with units of the British Dominions and Colonies. The third is to the officers and other ranks of Scots descent who fell while serving with the Indian Army, and the fourth is to the Scottish officers, non-commissioned officers, and men of the Household Cavalry.



NOW IN THE HALL OF HONOUR: THE TROPHY IN MEMORY OF SCOTS IN ENGLISH, IRISH, AND WELSH REGIMENTS.

## ARMISTICE DAY, 1930: ROYAL, IMPERIAL, AND GOVERNMENTAL HOMAGE.



AT THE CENOTAPH IN LONDON FOR THE SOLEMN ARMISTICE DAY CEREMONY AND THE GREAT SILENCE: MR. ARTHUR HENDERSON (FOREIGN AFFAIRS); MR. J. H. THOMAS (LORD PRIVY SEAL); CAPTAIN FITZROY (THE SPEAKER); LORD SANKEY (LORD CHANCELLOR); MR. G. W. FORBES (PRIME MINISTER, NEW ZEALAND); MR. J. H. SCULLIN (PRIME MINISTER, AUSTRALIA); MR. RICHARD BENNETT (PRIME MINISTER, CANADA); MR. RAMSAY MACDONALD; MR. LLOYD GEORGE; MR. BALDWIN (LEFT TO RIGHT).

AT THE CENOTAPH: HIS MAJESTY THE KING—WITH THE PRINCE OF WALES; THE DUKE OF YORK AND PRINCE ARTHUR OF CONNAUGHT (ON THE PRINCE'S LEFT AND RIGHT HAND); AND INDIAN PRINCES ATTENDING THE ROUND-TABLE CONFERENCE



ON A BALCONY OVERLOOKING THE CENOTAPH: HER MAJESTY THE QUEEN—ACCOMPANIED BY THE QUEEN OF SPAIN (NEXT); THE DUCHESS OF YORK; PRINCESS BEATRICE; THE INFANTAS MARIA CHRISTINA AND BEATRICE OF SPAIN; AND OTHER ROYALTY.

The solemn ceremony at the Cenotaph on Armistice Day, November 11, gained additional significance—if that were possible—by the presence of the Dominion Prime Ministers who are here for the Imperial Conference, and the Indian Ruling Princes who are here for the Round-Table Conference. As to the occasion in general, it should be noted, and noted at once in view of recent discussions, that there was not the remotest sign of any falling-off in the numbers of those paying homage to the memory of the Glorious Dead, and the Silence was once more a Silence that could be "felt." Not only did an

enormous and reverent crowd gather together, but very many individual tributes were paid. This was made possible by those arrangements which decreed that, after the King's wreath had been placed at the Cenotaph and the other royal and official wreaths had been set there, the general public, marshalled into streams moving from Whitehall towards Westminster, could lay wreaths on the Memorial as they passed by. The flowers were the more plentiful, perhaps, as it had been particularly requested that they should be laid at the Cenotaph and not at the Unknown Warrior's Grave in Westminster Abbey.

## THE KING'S TRIBUTE: "IN MEMORY OF THE GLORIOUS DEAD."



ARMISTICE DAY AT THE CENOTAPH: HIS MAJESTY PLACING THE WREATH OF POPPIES FROM THE QUEEN AND HIMSELF AT THE BASE OF THE MONUMENT WHICH IS THE OUTWARD AND VISIBLE SIGN OF THE EMPIRE'S HOMAGE TO THE FALLEN.

His Majesty the King, having recovered from the effects of the illness which made it inadvisable for him to be present at the ceremony last year, was able to attend at the Cenotaph on Armistice Day; and he laid at the base of the Memorial a wreath of poppies bearing the inscription: "In Memory of the Glorious Dead, 1914-1918. George R.I. and Mary." The Prince of Wales, who acted as his father's deputy last year, was also present; as was the Duke of York. The Queen accompanied the King, and took her place on a balcony facing the Cenotaph. Their Majesties drove from Buckingham Palace in a closed

motor-car and returned there at 11.25. Crowds gathered about the gates to see them go in; but, in view of the solemnity of the occasion, there was, of course, no cheering. In the photograph, the Prince of Wales, the Duke of York, Prince Arthur of Connaught, and Indian Princes are seen to the right. Her Majesty the Queen is on the balcony to the right-centre, with a group of Royalties. Members of the Government, Dominion Prime Ministers, Mr. Ramsay MacDonald, Mr. Lloyd George, and Mr. Baldwin are standing in the front row of those towards the background of the picture, with wreaths.

# The World of the Theatre.

By J. T. GREIN.

## TWO STARS—EVELYN LAYE, BINNIE HALE.

ISN'T she—is she not I-I-lovely!" "Adorable!" "Priceless!" And an American said, in ripe Broadway accent: "Ain't she a flutter!" Thus the audience, men and women, around me. As for the gallery—alas! there is no real pit—it was in feverish agitation. Hundreds of people had kept an all-night vigil outside the theatre, and now they gave free rein to their pent-up feelings. But all these ecstasies did not quite express the real nature of Evelyn Laye's witching power. She has come back from America a more distinct personality, an actress of broader outlook, a singer whose high notes reach the summit without ever falling into shrillness.

In "Bitter Sweet"—that ever-lovely idyll of musical comedy—there are five distinct phases, and in every one of them Evelyn Laye develops a new personality, every one of them, as it were, germane to the others—the stamp of race but every one a distinct step in a woman's evolution. When, in the Prologue, she appears as the great old Victorian dowager, she is a living figure of the period, a *grande dame* to her finger-tips, not a mere make-believe. She is old and dignified; she bears the impress of suffering; she is severe of mien, but in her eyes flickers a gleam of kindly understanding—she will help the lovers for all her sermonising of them; she was once young too, and she had yielded to the call of the heart.

Anon she is the girl of the period, coy, shy, riveted in her corset, magnified by the *queue* of her dress; but, for all that, a shy young maiden, deeply in love with her master, hiding under her discreet gaiety the firm determination to grasp her happiness, to defy etiquette and family dominion. In the heart-notes of her songs echoes the subservience to her honourable tempter. We meet her in Vienna, still vigorous, but less trammelled by convention; the air of "The Blue Danube" had its effect; she is now a gay young wife worshipping with adoring eyes her god—the musician. But the dream is short—her husband strikes the flamboyant young officer who would tempt her from the path of virtue, rapiers are crossed, her man falls, and then, in the never-to-be-forgotten outburst of her broken heart—"I love you!"

I love you!"—as she bends over her moribund hero, sounds a world of woe and wail and irreparable grief.

Years pass by, and she is now a great singer the *prima donna* of the hour—the feted heroine of society; a little sere and yellow has tinged her hair; she is older, riper, more worldly, a chaste Marquise de Pompadour, in whose features an air of suppressed sadness leaves its shadows. She is lonely in her fame, and so she yields, for the sake of companionship, to the proposal, repeated in every capital of Europe, of the noble Earl, a gentleman of the old, urbane, chivalrous order; and, as she hears the strains of the *Leit-motif* that has followed her from the years of her youth through the years of romance, she plucks a flower from her bouquet—a white flower—and flings it at her suitor for him to grasp and to understand. A moment of indescribable charm, hallowed by the grace and the subtle expression of the gesture.

And so we return to the Prologue, and we behold the same old grand lady seeing her youth and her romance with the eyes of memory, and lending the shelter of her encouragement to the two lovers about to seek their salvation in flight; for, as the French song has it: *la jeunesse n'a qu'un temps*. In this final scene Miss Evelyn Laye struck the tragic note; in it she culminated the fulness of her poetic conception. She did it without strain or effort; her voice came from the heart, and it vibrated in all of us, in the sophisticated stalls as well as in the ecstatic gallery, because she sounded the common chord that makes all men kin. *La jeunesse n'a qu'un temps*, but the remembrance is perennial.

The business on the stage goes merrily along; a lot of vivacious people make merry, caper, and sing. But what they do seems a little flat; we are waiting for something or somebody to galvanise the proceedings. Suddenly there is an excited movement on the stage; with hail of song the whole company troops towards the central entrance of the tea-house scene and, like a meteor, there flits in a dainty little figure in cap and apron, carrying with her a wave of indescribable magnetism—it is Binnie Hale, and the whole atmosphere changes as by magic. She is the central figure, and no mistake. Henceforth all eyes are fixed on her, for whatever she does is quaint, is bubbling over with vitality, is graceful by the grace of nature. At the first glance she is not exactly beautiful. She is more than that, she is fascinating; she has that *petit museau mutin* which captivates the onlooker; her figure is almost boyish, so straight and so gently carried, as if moulded in porcelain. But, apart from her smile—which is infectious and perpetual—her main charm centres in her legs and feet, legs that are as if fluted and culminating in the daintiest little feet, exquisitely shod. She is the living proof that feet can be as eloquent as lips. They talk to us, they smile upon us, they express in every movement that they are part of the play as well as the actress. She does not dance in the ordinary sense of the word, though her paces are rhythmically perfect; she glides on them as light as a feather; one thinks of little birds fluttering from twig to twig. Now she sings with that high, laughing voice of hers, and as she sings her feet twist and twirl as if to emphasise what she is singing.

She is never at rest; but her ubiquity is not irritating, it is entrancing, because in everything she does there is meaning and the imperceptible effect of study



IN "NIPPY," AT THE PRINCE EDWARD THEATRE: MISS BINNIE HALE AS NIPPY GREY, THE WAITRESS WHO BECOMES A FILM STAR.

The word "slur" is not in her dictionary; she is always up to concert pitch, always *en vedette*, always the vital force that keeps the ball of the story rolling. And perhaps her greatest quality is that she builds a character from strange or flippant material. Her Nippy is the ideal little waitress, as bright as a pin, as keen as the mustard she serves, with a warm heart for her fellow-workers and for the man who courts her. But her head is well screwed on, and when the father of her swain condemns her for her "class," she shows her teeth; with a smile, yes, but also with sharp edges. She can bite, and would do it in defence of her job and upbringing. When, anon, she has become a film actress, the change is complete. The little waitress has become a star; she has risen to dignity; she wears gorgeous dresses as to the manner born; she accepts homage as if she were a regal person; she now repays the haughty baronet in his own coin; she, vamp-like, casts out her net, and she turns him into her humble servant, she, the little tea-shop girl of yesterday. And all this Miss Binnie Hale does quite naturally; even when she lectures (and leaves) her young admirer temporarily, so that he shall be up and doing, there is a tender touch of sentiment in her voice, that same touch that, in her songs, appeals so gently to our emotions. Among the stars of our musical-comedy world she and Miss Evelyn Laye stand apart, because they are artists born, because they strive for perfection in every direction, because they live their parts and give themselves unsparingly.

Miss Binnie Hale is still in her evolution period. What the future has in store for her can only be surmised. Maybe that in later years she will abandon musical comedy and embrace the "legitimate." The repertory of our theatre is full of parts for such as she. In comedy, I venture to forbode, she will reach the highest water-mark, for humour is bubbling over in her, and her versatility is unbounded. Nor should we tempt her to play truant to the *milieu* in which she is a shining light. As she goes on she will yet find new *venues*, new features for the delectation of our public. Meanwhile, so long as she is on the stage she is a joy for ever, one of those charming people who, by their wonderful personality, captivate young and old.



IN "BITTER SWEET," AT HIS MAJESTY'S: MISS EVELYN LAYE AS SARAH MILLICK.

Miss Laye, who made a great "hit" as Sarah Millick in the United States, is now appearing in the same part at His Majesty's, and, of course, is scoring again. Miss Peggy Wood, the charming American actress, who made such a success in the rôle here, is taking a very well-earned rest.

## New Treasures of Early Greek Art: Fine Corinthian Pottery.

DRAWINGS SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS. (SEE HIS ARTICLE ON ANOTHER PAGE.)



## TYPES OF THE FINEST VASE-PAINTING OF THE EARLY SEVENTH CENTURY B.C., NOTABLE FOR FINE TECHNIQUE: NEWLY FOUND PROTO-CORINTHIAN POTTERY FROM THE HERAEUM IN PERACHORA, NEAR CORINTH.

These drawings illustrate some of the best examples of Proto-Corinthian pottery, belonging to the second quarter of the seventh century B.C., found during recent excavations by the British School at Athens on the site of a sea-coast temple of Hera, some seven miles north of Corinth, as described by Mr. H. Payne, Director of the School, in his article on another page. The examples shown are typical of the finest vase-painting of the period. Mr. Payne draws attention in particular to the liveliness of the animal figures in the designs, as well as to the sureness of drawing and the fine technique of the pottery. The painting was done in

lustrous black varnish, and often red was applied to avoid monotony, while details were added by finely engraved lines. The large jug on the right is of a shape popular at Corinth but very rare elsewhere; the parts here shown in light tones are restored, as also the handle. The top fragment has a frieze of galloping goats, and, above, part of a lion and of a sphinx. The round object is the lid of a cosmetic-box, decorated with a hare attacked by a hound and a lion. The two fragments below are probably part of a palette or a game-board, as suggested by the circular depressions in the top, seen in the lower illustration.

## "Christmas Roses" of South Africa: A Midsummer Sea of Hydrangea Blooms during Our Northern Winter.



BEAUTIES OF THE SOUTH AFRICAN "CHEQUERS": THE HYDRANGEA DELL IN THE GARDENS OF GROOTE SCHUUR, THE UNION PREMIER'S OFFICIAL RESIDENCE BEQUEATHED BY CECIL RHODES.

One of the most beautiful and interesting of South Africa's many charming homesteads is the Union Prime Minister's official residence, known as Groote Schuur, at Rondebosch, near Cape Town. Groote Schuur, literally, means The Large Barn. It is built in the old Dutch and Flemish style, which is such a feature of Cape architecture, and was reconstructed by Cecil Rhodes from an old dwelling on the site of the Dutch East India Company's former granaries, whence comes its name. On his death Rhodes bequeathed the house and estate to the Government and people of South Africa, with the proviso that Groote Schuur was to be the Premier's permanent official residence. The bequest is of interest since it was made many years before the South African provinces

were unified under one Government, and thus anticipated a development which Rhodes, with his statesmanship and belief in South Africa's future, had already foreseen. Here we show one of the most charming corners of the estate. The Hydrangea Garden lies in a lovely dell at the foot of the mountain-slopes immediately behind the house. The blooms, known in South Africa as Christmas roses, are at their best about that season, and present a wonderful mass of colour. No visitor to South Africa, now such a popular land of winter travel and residence, should miss a visit to Groote Schuur, or the magnificent views from the Rhodes Memorial on the slopes of Devil's Peak adjoining Table Mountain. It is unquestionably one of the most beautiful places in the world.



The soul of "Craven" is inimitable, unmatchable. You cannot find it in other Tobaccos any more than you can find the perfume of the natural rose in a soulless imitation. And the appeal to the sense of taste! How bewitchingly and entrancingly Craven captivates the taste! How lovingly the smoker of Craven Mixture handles his pipe! To him the taste and fragrance of Craven are indeed the very SOUL of Tobacco—something to dwell upon, to revel in; something, as Sir J. M. Barrie says, "to live for."

The velvet coats lose their brilliant sheen, the powdered wigs softly sink into darkness, the cheery, robust faces fade into dancing shadows . . . a candle makes its last flickering bid for life . . . through the darkness peep two red glows . . . growing dim, brighter, dim, brighter . . . burning evenly, with an aroma that's heavenly . . . a silent conversation between two men . . . perfect understanding, yet only gentle puffs pass between their lips.

To-day, yesterday, the day before . . . since the day when the Third Earl of Craven commanded Craven Mixture to be specially blended, men have sat like this . . . some say it's solitude . . . but you and I know better . . . we know Craven. In the good old-fashioned way, it is still patiently blended. In the good old tin it is still packed. In the good old briar it still gives a heavenly aroma and satisfaction that makes us smile at modern methods . . . yes, the good old days are still with us . . . in Craven Mixture, 2 ozs. 2/5.

# Craven

Mixture Tobacco



Made by Carreras Limited, London. Established 1788

## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.

**SIR HORACE WILSON.**  
Appointed Chief Industrial Adviser to H.M. Government. Permanent Secretary to the Ministry of Labour since 1921. From 1919 until then. Principal Assistant Secretary, Ministry of Labour. He is forty-eight.



**GENERAL TASKER BLISS.**  
Chief of Staff at Washington when the United States entered the Great War. Died on November 9 last, aged seventy-seven. Came to Europe as President Wilson's military representative. In 1918, on Supreme War Council.



**THE DEPOSED PRESIDENT OF BRAZIL: DR. LUIZ (IN FRONT) AT AN INSPECTION OF FORTIFICATIONS.**  
It was announced from Rio de Janeiro on November 7 that the Federal Government had issued a decree banishing the deposed President, Dr. Washington Luiz, and the former President-Elect, Dr. Julio Prestes. (See Pages 864 and 865.)



**SIR ROBERT HUTCHISON.**  
Resigned the position of Chief Liberal Whip after having voted against the Government on November 4. Member for Montrose, and formerly for Kirkaldy. Served in Great War. A Major-General.



**SIR JAMES JEANS.**  
Aroused great interest by his Rede Lecture — "The Mysterious Universe." An article by him appears on page 870 of this issue. Joint-Secretary of the Royal Society. Famous as mathematician and as astronomer.



**THE DESIGNER OF THE GREAT GERMAN FLYING BOAT, "DO-X": DR. CLAUDIO DORNIER.**

Dr. Dornier, who was the only passenger in the "Do-X." on its first flight, is, of course, aboard her for her present big enterprise. He arranged to attend at the Cenotaph on Armistice Day, and that the German Republic's flag on his huge flying-boat should be flown at half-mast.



**ELEPHANTS IN THE LORD MAYOR'S SHOW: "IMPORTS" AND "EXPORTS."**  
The elephants in the Lord Mayor's Show aroused very unusual interest. Attracted by the red "I" of King's College students, while passing along the Victoria Embankment, the great beasts moved towards the mascot, and one of them seized it. The result was a stampede in which some thirty persons were injured. Control was re-established at once. Further, the elephant carrying "Imports" decided to rid himself of this burden at one moment: result, an amusing letter to the "Times" as to the elephant's sagacity in dumping "Imports" in London!



**THE ENVOY FROM THE KING OF THE HEJAZ AND NEJD: HIS EXCELLENCY SHEIKH HAFIZ WAHBA.**

On November 10, his Majesty the King received his Excellency Sheikh Hafiz Wahba, who presented his Letters of Credence as Envoy Extraordinary and Minister Plenipotentiary from the King of the Hejaz and Nejd and its Dependencies. H.E. is seen leaving for the Palace.



**MR. J. H. LOCKWOOD, M.P.**  
The new M.P. (Con.) for the Shipley Division of Yorkshire. Won the seat from Labour. He polled 15,238 votes to Labour's 13,573, the Liberal's 12,785, and the Communist's 701. He is a solicitor.



**THE NEW LORD MAYOR OF THE CITY OF LONDON, WITH THE LADY MAYORESS AND HER MAIDS OF HONOUR: SIR WILLIAM PHENÉ NEAL AND LADY NEAL.**  
Sir William, who is a solicitor, has been a member of the Corporation for thirty-eight years. He is Master of the Paviors' Company, Master-Elect of the Bakers' Company, and a Liverman of other City Guilds. As the Mansion House is being renovated, he will not entertain there, but, for the most part, in Halls of the City Guilds.



**MR. SINCLAIR LEWIS.**  
Awarded the Nobel Prize for Literature, 1930. The American author. Famous, particularly, for his "Main Street," "Babbitt," "The Man who Knew Coolidge," and "Elmer Gantry." Born, February 7, 1885.

## THE FUTURE OF INDIA: THE OPENING OF THE GREAT

(OFFICIAL



"MAY YOUR NAMES GO DOWN TO HISTORY AS THOSE OF MEN WHO SERVED INDIA  
IN THE ROYAL GALLERY

A momentous occasion in the history of Great Britain's relations with India took place on November 12, when, in the Royal Gallery at the House of Lords, the King-Emperor opened the Indian Round-Table Conference, of which the first plenary session is to be held shortly at St. James's Palace. This Conference, it may be recalled, is a sequel to the Report of the Statutory Commission on India headed by Sir John Simon, and was convened "for the purpose of seeking the greatest possible measure of agreement" for the final proposals to be laid before Parliament. The total number of delegates is ninety, not counting consultative advisers, secretaries, and other officials. Of this number, fifty-seven represent British India; sixteen the Indian States; and seventeen (including the Prime Minister) the British Government and the Conservative and Liberal Parties in this country. In delivering his inaugural address, the King-Emperor (seen standing in front of his special chair) spoke into a silver microphone (on a pedestal before him), which conveyed his words to the ends of the earth.

## ROUND-TABLE CONFERENCE BY THE KING-EMPEROR.

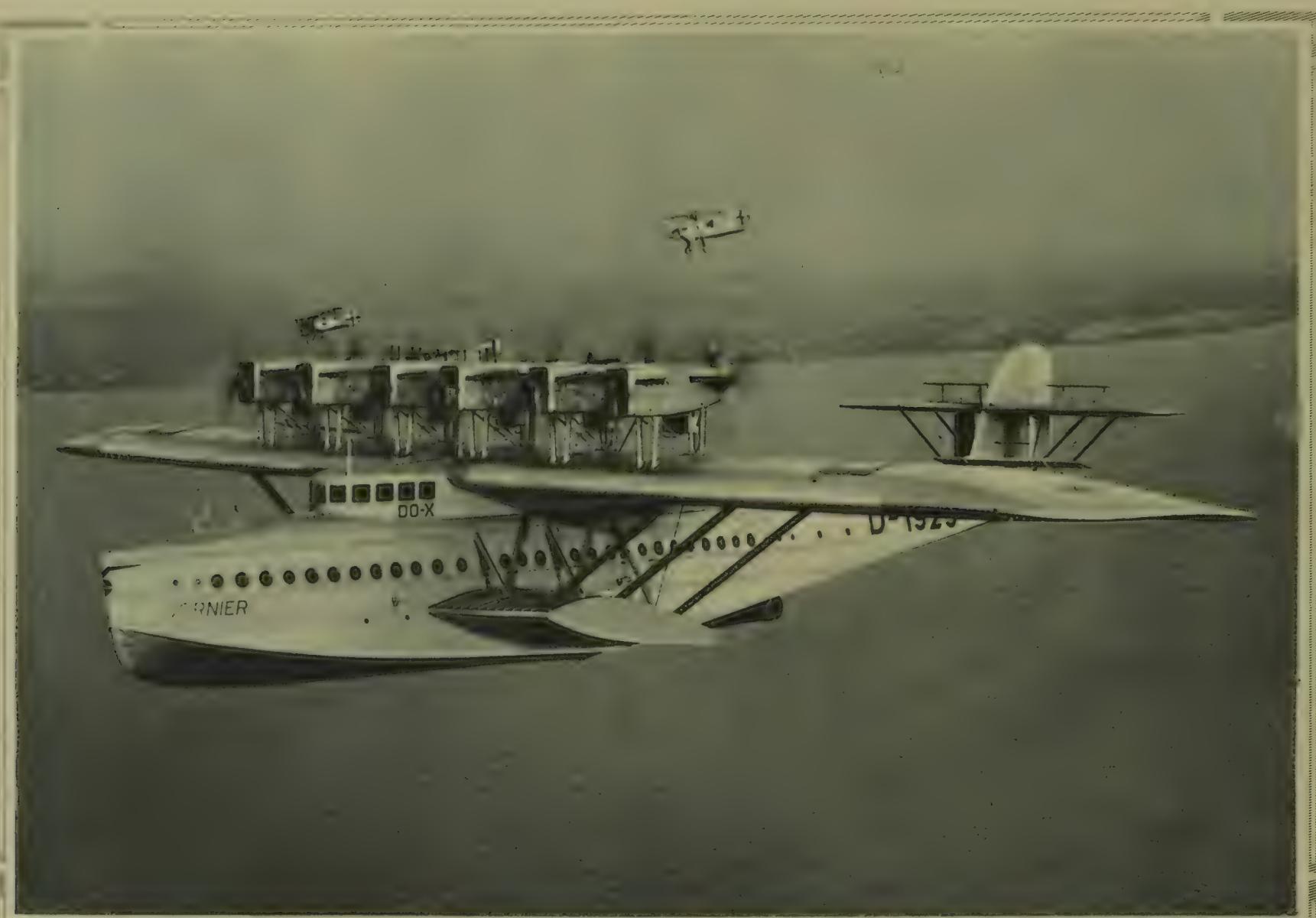
PHOTOGRAPH.



"WELL": THE KING-EMPEROR MAKING HIS MOMENTOUS SPEECH TO THE HISTORIC ASSEMBLY  
AT THE HOUSE OF LORDS.

by relays in India, Australia, Canada, the United States, and various parts of Europe. A gramophone record of the speech was also made for reproduction in India. The audience, which numbered about four hundred, remained standing until his Majesty had finished speaking and left the Royal Gallery. To the right of the King in the photograph can be seen Mr. Wedgwood Benn (Secretary for India), Mr. Arthur Henderson (Foreign Secretary), Lord Sankey (Lord Chancellor), and Mr. J. H. Thomas (Dominions Secretary). Slightly further along are Lord Reading (ex-Viceroy of India) and the Aga Khan. "More than once," said his Majesty, "the Sovereign has summoned historic assemblies on the soil of India, but never before have British and Indian statesmen and rulers of Indian States met, as you now meet, in one place, and round one table, to discuss the future system of Government for India." In conclusion, the King said: "May your names go down to history as those of men who served India well and whose endeavours advanced the happiness and prosperity of all my beloved people."

## A "WHALE" AMONG "MINNOWS" OF THE AIR: THE "DO-X" IN ENGLAND.



THE "DO-X" IN FLIGHT: THE GIANT GERMAN FLYING-BOAT, LOOKING ENORMOUS BY COMPARISON WITH THE ESCORTING MACHINES (OF WHICH THREE ARE HERE VISIBLE), ARRIVING OVER SOUTHAMPTON WATER ON HER WAY TO CALSHOT, DURING HER 300-MILE JOURNEY FROM AMSTERDAM.



THE "LANDING" OF THE "DO-X" ON ENGLISH WATERS: THE GREAT CRAFT ARRIVING AT HER ANCHORAGE OFF CALSHOT, THE R.A.F. BASE ON SOUTHAMPTON WATER—SHOWING THE GERMAN FLAG, WHICH WAS FLOWN AT HALF-MAST ON ARMISTICE DAY.

The great German flying-boat, "DO-X," which recently flew from Friedrichshafen, on Lake Constance, to Amsterdam—the first stage of her projected flight to America—successfully accomplished the second stage on November 10, when she arrived at Calshot, the R.A.F. base on Southampton Water. She carried a crew of 15, with 23 passengers, including her designer, Dr. Dornier, and his wife, who arranged to travel in her as far as Lisbon, and the flight of about 300 miles from Amsterdam took a little over 3½ hours. The total weight was comparatively

light (some 43 tons), as, when fully loaded, the craft would weigh about 53 tons. On the way up Spithead and the Solent the "DO-X" was escorted by 22 flying-boats and land aeroplanes, which looked relatively very small. On arrival at Calshot the German visitors were welcomed by Air Vice-Marshal Lambe. Later, Dr. Dornier left for London to attend the Cenotaph ceremony on Armistice Day, when the German flag on the "DO-X" was at half-mast. It was stated that the Prince of Wales might fly to Calshot on the 12th to see the flying-boat.

## HOLY FISH IN A FAMOUS HUNTING STATE: A MAHARAJAH'S "WARDS."

PHOTOGRAPH BY COURTESY OF COLONEL F. D. FAYRER.



SACRED, PROTECTED FISH CHURNING THE WATER IN THEIR "INSTINCTIVE" RUSH TO REACH FOOD THROWN TO THEM BY A SPECIAL OFFICIAL: AT THE EDGE OF THE SACRED TANK AT REWA.

Describing this photograph, Colonel F. D. Fayrer, I.M.S., notes: "An interesting surprise awaits one at Rewa, the capital of the famous hunting State of the same name, where the Maharajah protects the sacred fishes in a large and beautiful sacred 'tank.' No one must touch the fish, which are fed regularly by a special official. Some marvellous instinct attracts the fishes—great mahseers, rohu, and others—immediately this official approaches the tank-edge, and, as he throws in the dried grain, the water boils with the rush and

scramble of thousands of fish greedy for their meal. 'Muggers' keep the fish down, and nice fat 'Friday' dinners they have, since the larder is always bounteously supplied! The 'mugger' is a terrible fish-eater. I remember shooting one at Udaipur and, thinking him rather stout, I opened him up immediately. There were no fewer than forty-eight large, undigested fish in his stomach." It may be added that his Highness the Maharajah of Rewa is one of the Princes invited to the Indian Round-Table Conference.

PERILS OF FILM WORK IN THE ALPS:  
ADVENTURES IN PREPARING A SUCCESSOR



A FILM ACTRESS PUT TO A SUPREME TEST OF NERVE: LENI RIEFENSTAHL CROSSING THE DEEPEST CREVASSSE ON MONT BLANC BY A LADDER LAID ACROSS THE ABYSS.



FILM ACTORS EXPOSED TO AN ALPINE THUNDERSTORM: MEMBERS OF THE EXPEDITION, CARRYING THE LADDER USED FOR CROSSING DEEP CREVASSES, SEEN AGAINST THE STORM CLOUDS.



A WILD SETTING FOR A FILM PICTURE: THE JUMBLE OF FANTASTIC FORMATIONS IN A GREAT CREVASSSE ON THE BOSSON GLACIER, WHICH CONTAINS THE DEEPEST FISSURE ON MONT BLANC.

Dr. Arnold Fanck, part-author of "The White Hell of Pitz Palu," who has been at work with his company in the Alps for ten years, has recently been engaged on a new picture. Describing the dangers and difficulties of these productions, erroneously imputed by some to trick photography in the studio, he writes: "The most incalculable element in the mountains is neither snowstorms nor ravines, but glacier crevasses. In summer, when the glacier is freed of its snow covering, the crevasse seems harmless, and one can look down from its edge with practically no danger. But when snow falls and treacherously covers the endless holes in the ice, especially in late spring, the crevasse becomes a real enemy. It is perhaps even more dangerous in late autumn, after the first snowfalls. Most of the crevasses are not deeper than 50 to 100 ft., but some attain to 200, 250, and even 300 ft. and more. On very large glaciers there are crevasses 650 ft. deep. In my present film, 'Stars over Mont Blanc,' in one of the most important scenes we had to cross a large crevasse over which

MAKING "STARS OVER MONT BLANC";  
TO "THE WHITE HELL OF PITZ PALU."



THE PLANE AND THE PEAK—COLLABORATION IN HIGH PLACES: A PHOTOGRAPH TITLED "UDET TALKING IN THE AIR WITH THE WEATHER EXPERT OF MONT BLANC."



PREPARING MEANS OF CROSSING A CREVASSSE BY CUTTING STEPS IN THE OPPOSITE SIDE: PERILOUS WORK BY THE FAMOUS SWISS SKI-RUNNERS, BENI FUHRER AND DAVID ZOGG.



A DARING FILM ACTRESS: LENI RIEFENSTAHL OUTSIDE THE VALLOOT HUT (AT A HEIGHT OF 14,000 FT.).



A DARING FILM ACTOR: SEPP RIST (A NEWCOMER TO THE SCREEN) ON A RIDGE ON MONT BLANC.



IN AN ICE LABYRINTH WHERE EVERY CREVASSSE IS A BOTTOMLESS PIT: A TINY HUMAN FIGURE (CENTRE BACKGROUND) ON THE BRINK OF AN ABYSS IN A MONT BLANC GLACIER, WHERE FILM SCENES WERE "SHOT" DAILY FOR THREE WEEKS.

there was no path. We had to find one too wide to jump and too deep for even the longest rope to reach the bottom, but not so wide but that a ladder could be put over it as a last resource, and a girl could cross without too much difficulty. After many days' search we found what we wanted in the deepest of all the Mont Blanc crevasses, a wide fissure in the Bosson Glacier. During this adventure, I had the greatest difficulty to persuade everyone to be roped. Even I, for the first time for twenty years, forgot this precaution in my enthusiasm, and fell down, but escaped luckily with a few bruises. What I disliked most about the danger of our work was the fact that girls had to do some of the stunts. The efficiency of Leni Riefenstahl is much greater even than appears in the picture. She is by no means a hardened mountaineer, and she had to set her teeth when doing these very difficult feats, but by now she has become so used to climbing that I can often hardly follow her myself. I conclude with the assertion that the work is really most dangerous; much more so than the film suggests."

## BOOKS OF THE DAY.

DESPITE the attractions of air travel, we remain, more or less, a seafaring people; and of this fact there is considerable evidence in the literary world. Many books dealing with various phases of life on the ocean wave have reached me of late, and at the head of the list I naturally place a new work by that much-experienced sailor man, the Poet Laureate. The book I mean is "THE WANDERER," of Liverpool. By John Masefield. Illustrated (Heinemann; 8s. 6d.). This is the author's first book, I believe, since he received the bays "greener from the brows" of him that uttered nothing official; and it is appropriate that in it he should return to his early love—the sea and its white wings. Mr. Masefield, of course, is all for the golden age of sail, leaving it to Mr. Kipling and Engineer MacAndrew to sing the romance of the "ram-you-damm-you liner" and the "purrin' dynamo."

I have often thought that some poems might be more interesting if accompanied by a prose commentary by the author setting forth the facts that inspired him, or the mental processes whereby he fashioned them into verse. In the present volume, Mr. Masefield has carried out the first part of this programme, though not the second. He begins in good stark prose (albeit preluded by a quotation from the "Odyssey" concerning that much-discussed island, "sea-girt Ithaca") with the following unemotional statement: "The shipbuilding firm of Messrs. W. H. Potter and Co. was established by the late Mr. W. H. Potter on the island of Queen's Dock, Liverpool, in the year 1860." A portrait of Mr. and Mrs. W. H. Potter forms the frontispiece. Avoiding competition with Longfellow, Mr. Masefield continues in prose to describe "the building of the ship," with tabulated dimensions of bowsprit, masts, and yards. "She was the last achievement," he writes, "in sailing-ship building and rigging; nothing finer had been done or ever was done." He then drops into poetry to describe her maiden voyage in 1891, and the tragic death of her captain (George Currie) in the worst storm known in the Channel since 1863. Then the poet drops into prose again to describe, first, the ship's battered aspect, as he saw her himself, when she reached port, and then, in turn, her nine succeeding voyages, until in 1907 she met her end by being rammed and sunk by a German steamer in the Elbe.

Mr. Masefield concludes this section of his work with a passage that also indicates his purpose in writing it. "She has been called an unlucky ship. The disaster of her first setting forth caused many legends of her unluckiness to go about the world. I myself, writing on the strength of these legends, may have helped to give her this name. I have now made this story of her so that the facts may be known. . . . The sea and the war have taken heavy toll of those who sailed in her. This book contains all that I can find about her. . . . Of all the many marvellous ships of that time, she moves me the most, as the strongest, the loveliest, and the one I am gladdest to have seen."

Next, the Laureate drops into poetry again with "The Ending," and anon back into prose with a list of pictorial records of the ship; and finally comes to port in the "full proud sail" of verse with "A Masque of Liverpool" and some shorter pieces. Such, in outline, are the contents of this composite volume. On the poetic side the book is a little unequal. In some of the verse-narrative describing actual events, the author seems to be still under the influence of the prosaic Muse, although his power of picturing gales at sea is as vivid as ever. He is happier, I think, when he leaves fact for fancy and philosophical reflection in lyrical or elegiac vein. Some of the verse in this manner is as good as anything he has done. Here are some typical stanzas—

Adventure on, companion, for this  
Is God's most greatest gift, the thing that is.  
Take it, although it lead to the abyss.

Go forth to seek: the quarry never found  
Is still a fever to the questing hound;  
The skyline is a promise, not a bound.

Though you have conquered Earth and charted Sea  
And planned the courses of all Stars that be,  
Adventure on; more wonders are in Thee.

In close harmony with the Masefield spirit are the extraordinarily beautiful photographs (120 of them) that form the bulk of a large quarto volume entitled "WIND AND WATER." By Manfred Curry (Country Life, Ltd.; 25s.). I have seldom seen finer specimens of photographic art, in book form, than these wonderful pictures. Most of them portray the sea in its changing moods, with sailing ships of various types, while others illustrate beauties of mountain and lake, of coasts and islands. But the interest does not end with the illustrations. Dr. Curry provides also a prefatory essay in which he correlates the aesthetic with the scientific and technical sides of his subject. He explains the formation and nature of waves and winds in a way that will appeal alike to yachtsmen, airmen, and all concerned with the vagaries of the weather. To this he adds a section on the build of sailing-boats and their rigging in relation to the wings of birds, with an enthusiastic tribute to the pleasures of yachting.

Coastal Motor-Boat Flotillas during the war; commanded a ship on the Victoria Nyanza; and thence "legged it" to Khartum, traversing on the way that very topical country, Abyssinia—or (should I say?) Ethiopia. His chapter on motor-cruising (inland and coastal) opens up fascinating prospects, confirming the Laureate's dictum that "the skyline is a promise, not a bound." After mentioning the French, Belgian, and Dutch waterways, the author continues: "It is not so generally realised that a voyage can be made by water in the utmost comfort from Calais to the Black Sea by various canals and rivers, until the Danube is reached at Kelheim, after which this river is followed to its mouth in the Black Sea. . . . By following certain of the German waterways to the shores of the south coast of the Baltic, and then coasting along to Leningrad, there will be found a first-class canal system that leads into the River Volga, which can be followed to its estuary, on which lies Astrakhan, on the Caspian Sea."

At this point, a certain brevity is indicated if all the other items on my shipping list are to find mention. In "LABELS." A Mediterranean Journal. By Evelyn Waugh. Illustrated (Duckworth; 8s. 6d.), we have an amusing travel book written in the modern vein of light irony combined with frankness. The author pursued a zig-zag route through the Mediterranean, touching at many historic ports. He points out the advantages of pleasure-cruising in a liner, as compared with independent travel with its incessant packing and unpacking.

Two books of naval interest provide contrast between modern and Elizabethan ways of warfare. The most romantic episode of the German Navy's performances during the Great War is related in "THE AYESHA." A Great Adventure. The Escape of the Landing Squad of the *Emden*. By Hellmuth von Mücke. Edited, with an Account of the Career of the *Emden*, by J. G. Lockhart, Author of "Mysteries of the Sea" (Philip Allan; 7s. 6d.). This book, which now appears for the first time in English, tells how the fugitives returned to Germany by way of the Indian Ocean, the Red Sea, and Constantinople. It will be of particular interest to members of the Eastern Telegraph Company, whose remote station on Keeling Island, Cocos, was the scene of the *Emden's* dramatic end and the starting-point of the little *Ayesha's* hardly less dramatic voyage.

The career of a great Elizabethan Admiral, with the story of the Armada, is ably recorded in "SIR JOHN HAWKINS." By Philip Gosse. Illustrated (Lane; 12s. 6d.), a new volume in the well-known Golden Hind series—memoirs of great British navigators. Hawkins, Mr. Gosse points out, was the very antithesis to what is implied in the term "sea-dog," being a man of courtly manners with a taste for gorgeous apparel. His Kitchener-like thoroughness of organisation is contrasted with the impulsive genius of Drake, and sinister light is thrown on the stinginess of Queen Elizabeth and her counsellors towards the victorious Fleet and the men who manned it, for whose welfare Hawkins was ever striving against official parsimony.

Of kindred interest are the records of numberless old fighting-ships of various periods given in a goodly volume called "BRISTOL PRIVATEERS AND SHIPS OF WAR." By Commander J. W. Damer Powell. Illustrated (Arrowsmith; 31s. 6d.). The letterpress includes much biographical detail, with occasional anecdotes, and its interest is greatly enhanced by contemporary illustrations.

We return to modern times in "A MERCHANT VENTURER AMONG THE SEA GIPSIES." Being a Pioneer's Account of Life on an Island in the Mergui Archipelago. By Leopold Ainsworth, F.R.G.S. Illustrated (Nisbet; 15s.). Those who like to read about far corners of the world could have no better entertainment than this forthright story of experiences among little-known Burmese islands, and the ways of the natives in those parts.

Finally, we have a book that justifies Joseph Conrad's reflections on the sea's cruelty—an "anthology" of shipwrecks, so to speak, entitled "SEA-TOLL OF OUR TIME": A Chronicle of Maritime Disaster during the Last Thirty Years, drawn from Authentic Sources. By R. L. Hadfield. Illustrated (Witherby; 12s. 6d.). These records possess a grim fascination, and present many examples of heroism. Taken in the bulk, as here, such piled-up agony is somewhat overwhelming. C. E. B.

### To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

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That modern methods of propulsion, no less than sail, can provide the yachtsman with opportunities of enjoyment and adventure, is abundantly evident from the work of a writer whose name is very familiar to our readers, as the author of the weekly article on Marine Caravanning. I refer to "MOTOR CRUISING." By G. C. E. Hampden, Commander, R.N. With an Introduction by Admiral-of-the-Fleet Earl Jellicoe, and no fewer than sixty-nine Drawings and Diagrams (Nisbet; 12s. 6d.). Commander Hampden's book, I venture to prophesy, will become an indispensable *vade-mecum* to every owner of a motor-boat. He explains in a clear straightforward style every phase of the subject, neglecting no detail as to construction of boat and engine, internal accommodation, and methods of navigation; and gives much sound and practical advice on the buying and selling of motor-craft. Anyone who thoroughly masters these instructions should know all there is to know about a sport that is coming more and more into popular favour.

The wide range of travel open to a motor-cruiser is perhaps not generally understood. Commander Hampden, by the way, has been a great traveller himself, by land as well as water. He has sailed the seven seas and flown over a good part of them; helped to organise the famous

## KAPPEL AND CASTIGLIONI LOTS: TREASURES TO BE SOLD IN BERLIN.

THE LOTS FROM THE MARCUS KAPPEL COLLECTION BY COURTESY OF THE AUCTIONEERS, MESSRS. PAUL CASSIRER—HUGO HELBING, BERLIN; THE LOTS FROM THE CAMILLO CASTIGLIONI COLLECTION BY COURTESY OF THE AUCTIONEERS, MESSRS. HERMANN BALL—PAUL GRAUPE, BERLIN.



"MADONNA AND CHILD"—A STUCCO RELIEF AFTER ANTONIO ROSELLINO (15TH CENTURY). Castiglioni Collection.



"THE NEWSPAPER-READER"—BY JAN STEEN (1626-1679). Kappel Collection.



"THE YOUNG ST. JOHN"—A RELIEF BY ANDREA DELLA ROBBIA (1435-1525). Castiglioni Collection.



"PORTRAIT OF A YOUNG MAN"—BY BARTHOLOMAUS BRUYN (BEGINNING OF 16TH CENTURY—1556). Kappel Collection.



"PORTRAIT OF ISABELLA BRANT" (HIS FIRST WIFE)—BY PETER PAUL RUBENS (1577-1640). Kappel Collection.



"PORTRAIT OF A YOUNG WOMAN"—BY BARTHOLOMAUS BRUYN (BEGINNING OF 16TH CENTURY—1556). Kappel Collection.



"REMBRANDT'S MOTHER"—BY GERARD DOU (1613-1675). Kappel Collection.



"PORTRAIT OF A MEDICI PRINCESS"—BY AGNOLO BRONZINO (1502-1572). Castiglioni Collection.



"HEAD AND SHOULDERS OF A YOUNG GIRL"—BY REMBRANDT (1607-1669). Kappel Collection.

Two auctions of the greatest interest are to take place in Berlin this month. On November 25 and 26, Messrs. Paul Cassirer and Hugo Helbing will sell the Marcus Kappel Collection, and on the 28th and 29th Messrs. Hermann Ball and Paul Graupe will sell the whole of the very varied art treasures of Camillo Castiglioni, the financier. The paintings and other objects of art of the Marcus Kappel Collection were gathered together with the aid of that great German authority, Wilhelm von Bode, and Kappel had a special gallery built to house his seventeenth-century Dutch masterpieces, his English, French, and German miniatures, and his specimens of Italian applied art. Most of the purchases were made at

the end of the nineteenth century, with the result that a number of "bargains" are among them, notably the "Rembrandt's Mother" by Gerard Dou, which was obtained for a sum which seems ridiculous in these days, four thousand marks! As to the Rubens—"Portrait of Isabella Brant"—it is anticipated that that will now fetch at least 75,000 marks. Of Camillo Castiglioni it may be said that he will be remembered not only as a collector, but as a famous financier who has been dogged by several misfortunes, a fabulously wealthy Italian who lived in a magnificent palace in Vienna; but, Austria's "Castiglioni Era" having ended, has returned to his native land as a comparatively poor man.



THE name of Paul Lamerie is so famous that one is liable to identify him completely with the extravagant shapes that were fashionable between about 1730 and 1750. Not so very long ago fantastic salvers and tortured sauce-boats, embossed and ornamented with a bewildering riot of trees and scrolls and leaves, fetched very high prices. For the last five years the demand has veered to simple forms and plain—or almost plain—surfaces; even the graceful little pierced cake-dishes and mustard pots of the last half of the century have been rather out of favour. The gradual change in public taste has certainly been greatly influenced by modern tendencies in architecture, and consequently in the design of every detail of interior decoration. It has been rather *démmodé* to be frivolous, except in speech, and even the very glib of tongue have found no difficulty in adapting their thoughts—or what they call their thoughts—to an almost monastic severity in their surroundings.

A studied simplicity in decoration (using the word in its widest sense) inevitably implies a corre-



FIG. 1. THE PLAIN STYLE IN 1725: A SILVER COFFEE-POT, WITH OCTAGONAL CURVED SPOUT, BY ABRAHAM BUTEUX (SHOWN FOR COMPARISON WITH FIG. 2).

FIG. 2. REAL CRAFTSMANSHIP IN 1725: A SILVER COFFEE-POT, WITH FLAT CHASING, BY PAUL LAMERIE—A "QUIET BEGINNING" OF HIS "EXTRAORDINARY ABILITY."

sponding simplicity in the things most sought after by collectors. For the moment, the swirls and flourishes that Lamerie and his contemporaries lavished upon the casters and candlesticks and dishes and flagons ordered by the great world when George II. was King are put aside. They were, on the whole, very odd extravagances: a certain sumptuousness is rather fine when it is combined with good form and logical rhythms, but over-elaborate decoration can destroy as well as adorn. In looking at some of Lamerie's later productions one feels that the man was merely a superb craftsman, so competent that he couldn't let well alone, but must needs twist and twirl his silver till there was nothing left but an advertisement for his technical accomplishment. No wonder Leigh Hunt wrote: "The jumble called *rococo* is, in general, detestable. A parrot seems to have invented the word; and the thing is worthy of his tawdryness and his incoherence."

Yet it is a little hard to expect an industrious silversmith to do other than please his customers. The great artist will often plough a lonely furrow and die in poverty because he is enormously in advance of his age (Rembrandt is perhaps the supreme example), but Lamerie was a French immigrant eager to work hard and make a living. The best way to do that is to give people what they want, and not what you think they ought to want. In 1740 Queen Anne had been dead quite a long time: what chance would the silversmiths have had if they had continued to make those noble octagonal tea-pots and coffee-pots which we consider some of the finest, as they are some of the rarest, things that have come down to us? The public taste demanded curves

## A PAGE FOR COLLECTORS.

ENGLISH SILVER: THE QUIET BEGINNINGS OF THE ROCOCO STYLE.

By FRANK DAVIS.

and flourishes. It got them in good measure and running over, sometimes merely tiresome, but sometimes, as in the two candlesticks of Fig. 3, genuinely fine. In spite of Leigh Hunt, these two pieces, made after a French design by George Wickes, are neither jumbled nor detestable. We can call them rococo, but they are rococo at its very best, nearer in spirit to an Italian bronze of the sixteenth century than to what we generally mean by eighteenth-century fussiness.

Let us go back twenty years and more. One is in a different world—a staid and rather solemn world. The two coffee-pots are dated 1725 (Figs. 1 and 2). The first, by Abraham Buteux, is quite plain, and by no means an uncommon type—note the octagonal curved spout with the shaped opening, perhaps a trifle thin for the bulk of the body. A good piece, but not nearly so accomplished as the second, whose spout is less graceful by itself, but more in keeping with the remainder. But what distinguishes this coffee-pot from the other more

than anything is the beautiful flat chasing on the lid and round the base of the spout—

and even round the base and top of the handle. It is this that marks the real craftsman—and the craftsman in this case is Lamerie. (This very delicate chasing can just be made out in the photograph.) It will be noticed that in both cases the handle is at right angles to the spout, and that in Fig. 2 the aperture is cut vertically. Here is the very quiet beginning of that extraordinary ability by which Lamerie was destined to be remembered. There is not the slightest doubt that, had the dictates of fashion allowed, he would have been just as competent as a maker of plain, sober pieces as of those more fantastic examples which are more generally associated with his name. The sugar-caster of Fig. 4 is a no less convincing example. Its date

is 1719, still earlier in Lamerie's career. There is nothing very original about it, except that, when

its simple cylindrical shape, we are back in the seventeenth century (1699), for it represents a wholly different conception, but is none the less a near relation of the other two.



FIG. 4. AN EARLY EXAMPLE OF PAUL LAMERIE'S ART: A SILVER SUGAR-CASTER MADE BY HIM, AND DATED 1719.

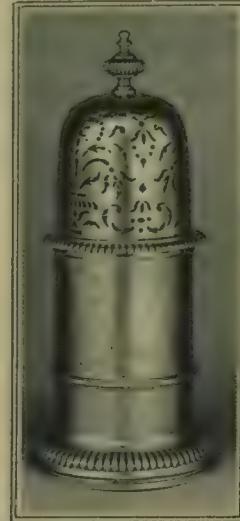


FIG. 5. A SEVENTEENTH CENTURY "ANCESTOR" OF FIGS. 4 AND 5: A SIMPLE CYLINDRICAL SILVER SUGAR-CASTER OF 1699, NOT SO FINE: A SUGAR-CASTER BY DAVID WILLAUME, OF 1709.



FIG. 6. EARLIER THAN THE LAMERIE EXAMPLE IN FIG. 4 AND NOT SO FINE: A SUGAR-CASTER BY DAVID WILLAUME, OF 1709.

It will be noticed that several of the pieces which illustrate this article are by men whose names evidently denote French extraction. Quite a number of French goldsmiths—mainly, of course, Huguenots—came over to seek their fortune in London at the beginning of the eighteenth century, and perfervid patriots have been known to ascribe to these exiles much of the responsibility for what they consider the artistic crimes of silver designs of the period. It is true that the fashion for extravagant rococo did reach this country from across the Channel, but it is grossly unfair to blame the poor silversmiths for catering for a demand which was already there. One could hardly expect them to go out of business, which is what they would have done had they refused to move with the times.

Perhaps it is not without interest to remark upon the ebb and flow of fashion in this connection. With the restoration of the monarchy in 1660, those who could afford it would buy nothing but the most extravagantly decorated pieces: the closing years of the century mark the transition to a much quieter style altogether. The reaction set in again after about 1730, and lasted for nearly forty years, when once more the pendulum swung back to simple, rhythmic forms,

not merely in silver, but in every department of decoration. To-day we are in full enjoyment of the most austere ideals in furniture and the domestic arts: façades of houses, chairs and tables, picture-frames and beds are almost as free from decoration and curved lines as they well can be. History does not always repeat itself, but he would be a bold man who could be quite certain that some ultra-modern adaptation of the rococo spirit in its most violent forms will not be all the rage a quarter of a century hence. The next artistically-minded generation may be as fussy frivolous in its surroundings as the present one tries to be austere dignified—and perhaps some Paul Lamerie is working now whose style will become as fantastic as that of his great predecessor.

[Note.—The first personal mark registered in 1712 (L.A.). This was changed to P.L. in 1724. Lamerie died in 1751.]

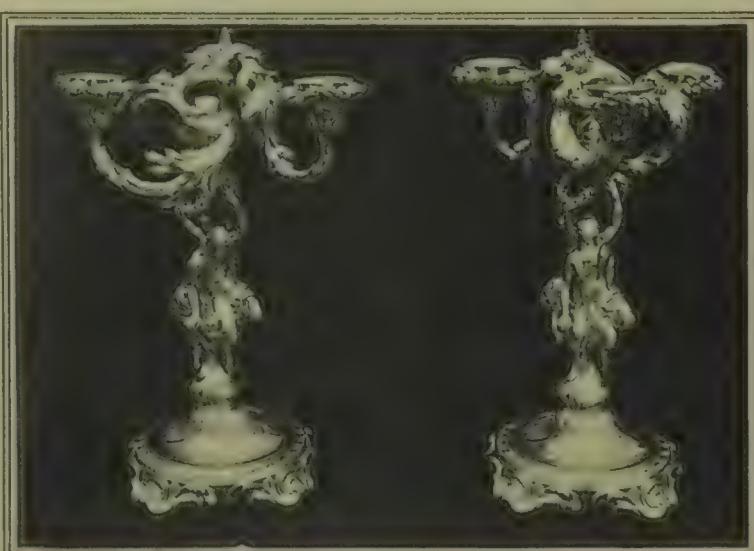


FIG. 3. "ROCOCO AT ITS VERY BEST": A PAIR OF SILVER CANDLESTICKS MADE BY GEORGE WICKES, AFTER A FRENCH DESIGN, IN 1744.

All Photographs on this Page by Courtesy of Mr. S. J. Phillips.

compared with Fig. 6, a similar piece by David Willaume, of 1709, it bears witness to Lamerie's superiority as a designer. As for Fig. 5, with

Lamerie was registered in 1712 (L.A.). This was changed to P.L. in 1724. Lamerie died in 1751.]



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## NEW WORLDS TO CONQUER IN "THE MYSTERIOUS UNIVERSE."

(Continued from Page 870.)

It may be asked why we should trouble about these dying cinders. One reason is that the substance of some at least of them is in a state which we cannot reproduce on earth. A mass of sugar can be packed into far less space by powdering it; after the process it contains just as many atoms as before, but they fit closer together. But we have hardly yet started the true powdering process. The atoms have so far remained intact, each consisting of a positive charge of electricity holding a lot of negative charges at arm's length. Powder the atoms themselves, and there is hardly any limit to the closeness with which you can pack the constituents; you could pack the Statue of Liberty in a tea-cup. Now, some of the very faint stars consist of atoms in this completely powdered state; at the centre of "van Maanen's star," a mass equal to the Statue of Liberty in weight probably occupies rather less space than a tea-cup. A systematic study of matter in this state may be expected to throw light on the ultimate structure of the atom. The powdering process just described can only occur at a temperature of hundreds of millions of degrees, so that the physicist must necessarily ask help of the astronomer for its study.

And yet the main service of the new telescope will probably be neither in the remote depths of space which it alone can reach, nor yet with the dim objects close at hand which it alone can discern. If a prophecy is permissible, its main service is likely to be in the vast middle reaches.

As the 100-inch telescope discovered no new types of astronomical object, the 200-inch is not very likely to do so. But the main problem of present-day astronomy is not so much to discover new species of objects as to understand existing species; interpretation has become more important than discovery. It is reasonably certain that the known types form an evolutionary sequence; stars and other objects differ primarily because they are at different stages of their long journey from birth to death. And one great problem before astronomy is to trace out this journey—to string the beads in their right order, so to speak. Man is no longer content to stare through a telescope as at a raree-show; the dumb attitude of astonished wonder has passed, and he is beginning to ask insistently what it all means. What is the unifying concept behind it all, and what, in particular, is the relation of our puny planet and our ephemeral existence to the terrifying grandeur of the universe outside? The mathematicians have given the best answers they can, but the telescopic power so far available has been inadequate either to confirm or to disprove their answers. Even a little increase of power would be of great value; that to

be embodied in the new instrument will be valuable beyond words.

In its main lines the answer to the problem is already beginning to emerge; it is, in brief, that the universe as a whole is transforming its substance into radiation. Matter appears to be indestructible on earth; it is not so in the stars; there it is "burning up" so completely that neither ashes nor smoke are left—only radiation. Where two tons of matter existed in the past, only one remains to-day; the other ton has been annihilated, or, rather, is transformed into radiation which is destined to wander round and round space to the end of time. Certain investigations indicate that direct physical evidence of this annihilation of matter is probably to be found in the cosmic radiation which Professor Millikan and his colleagues at Pasadena have studied. But we have to explain why, as matter transformed itself into radiation, it should assume in turn all the various forms and shapes disclosed by our telescopes. To this end we must study the interaction of the process of annihilation with others, such as changes in the rate of spin, changes in temperature and density, and so on. At every step direct observational confirmation will be needed, and this the new telescope ought to provide—at any rate, within limits.

Yet, looked at from this point of view, it is clear that the new telescope does not mark the end of an era; is it not rather a beginning? For the first 99.9 per cent. of his life on earth mankind was without telescopes, and paid the price by falling into the crude error of imagining himself the central fact, as well as the central point, of the universe. Only in the last three hundred years of his long life of 300,000 years has he begun to open his eyes to the wide world around him; here, he now realises, is material which must throw light on his beginnings, meaning, and destiny. He has learnt to mistrust such explanations as originate in his own inner consciousness or are created by his own desires. The first necessary step towards obtaining a true answer is to collect all the objective information which science can provide. And, if mankind is not prepared to accept anything less than the best and surest of such information, then clearly the services of astronomy to man are only at their outset. We have not yet even probed to the furthest limits of space. There are reasons for thinking that such limits exist, so that an increase in telescopic power will not always carry us into new regions of space. At present, our astronomer-explorers may be discovering America, but they have not yet circumnavigated the globe. And even when they are armed with instruments capable of sweeping the whole of space, their task will only be beginning; the great problem of interpretation will remain. At present, no limit can be set either to the magnitude of the task or to the services which astronomy can render to man, services of which Galileo's exploration of the solar system figure was the prototype.

## "AN OBJECT OF VIRTUE." AT THE DUCHESS.

OUR forefathers must surely have thought "Le Gendre de Monsieur Poirier" an object of virtue. Originally produced in Paris in 1855, at least two previous adaptations have appeared in this country. Mr. Edward Percy's version seems competent enough, but the play is hopelessly old-fashioned, and, talented though the actors are, they have no opportunity of adding to their reputations. The Marquis de Presles, having married a tradesman's daughter for her *dot*, treats his father-in-law with an insolence it is impossible to believe any man would tolerate. He insults his benefactor and deceives his wife—his peculiar sense of morality only permitting him to deal honourably with money-lenders and ladies of easy virtue. However, in such plays, to love is to be forgiven all, and in the fourth act the Marquis develops sufficient affection for his bride to enable the curtain to be rung down on what was, in its day, considered a happy ending—a ne'er-do-well husband in the arms of a forgiving wife. Mr. C. V. France, fine actor though he is, is temperamentally too suave and dignified to suggest for a moment the cringing, obsequious tradesman father-in-law. Mr. Brian Aherne admirably represents the Marquis as a polished, and possibly lovable, cad; and Miss Jean Forbes-Robertson was obviously willing to act the very first moment her part gave her an opportunity—which it never did. Mr. Horace Hodges, Mr. George Curzon, Mr. Oswald Dale Roberts, and Mr. Robert Farquharson were wasted on parts beneath their talents.

All one should know about winter-sports equipment can be learned by paying a visit to Burberrys in the Haymarket. Daily from Monday, November 17, to Friday, November 21, these well-known experts on all matters relative to sport are holding a series of mannequin displays at which their latest models for skiing, skating, and luge-ing, for men, women, and children, will be shown in surroundings that have been arranged to resemble the Swiss snow-fields. Anyone who is planning a winter-sports holiday, and wants to be certain of obtaining kit that is both correct and practical, cannot do better than attend one of these parades, which are scheduled to take place in the morning from 11.30 to 1 o'clock, and in the afternoon from 2.30 to 5 o'clock.

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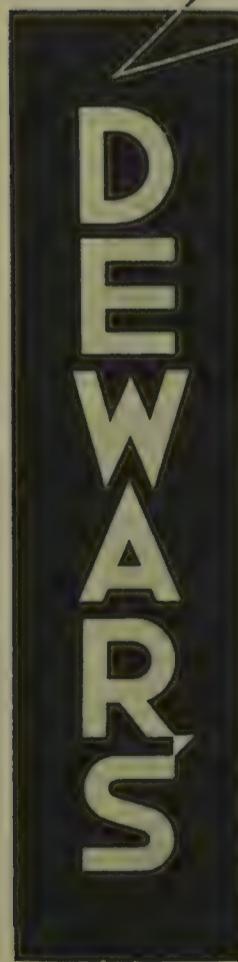
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## MARINE CARAVANNING.—CVI.

By COMMANDER G. C. E. HAMPDEN, R.N.

In connection with political matters many accusations have been made lately of "wobbling." In my opinion there are too many British yacht-designers who wobble, and, in consequence, the vessels they produce often wobble too much also. About a year ago I wrote in a somewhat disparaging manner of the tug-like appearance of so many of the modern large yachts, with their cut-off sterns and straight stems. I favoured the old-type craft that overhang both fore and aft. We have to thank the American designers for this vogue of the ugly yacht which designers in this country have so blindly copied, and we are also indebted to America for so many of the "walnut-shell" kind of hulls with very light draught which "knock about" so excessively in anything of a sea-way, through their lack of grip of the water.

Soon after expressing my views, when I last wrote against this type of vessel, I was told by a well-known designer that he would never go back to the heavy ship with deep draught and overhanging ends, as it meant useless weight both fore and aft. I disagree. He was annoyed when I accused him of copying America instead of trying to lead the fashion, and he would not agree that a vessel that overhangs at the ends and is comparatively heavy, is a better sea-boat and more comfortable than a "cockleshell." I admit the latter are cheaper to build, but they do not appear cheaper to buy, all the same. American designers have been quick to see the mistake they made, and have returned—as regards large yachts, at any rate—to the old type of hull, and there is every indication that Britishers are once again meekly following in their footsteps. It is pathetic, but, in this case, wise, I think. Even in the matter of sailing-yachts America has proved our master by introducing new ideas instead of blindly following old precepts. I fancy they have found

some of their novelties amongst the pages of that interesting book, "Yacht Racing," by Manfred Curry. It would be interesting to know to what extent the design of *Enterprise* was affected by the theories advanced by Mr. Curry.

Even in connection with the design of small motor-craft of the displacement type, this country has been rather too prone to copy America, especially where the draught is concerned, and this has been

reason why we in this country should follow suit by giving our motor-cruisers very light draught. Every inch added to the draught makes a difference to seaworthiness and comfort, so at the recent Motor-Boat Exhibition I was naturally on the look-out for the vessel that had the deepest draught for her size. I found her on the stand of Messrs. Taylor and Bates, of Chertsey. She was a 30-ft. cruiser, with a beam of 8 ft. and a draught of 3 ft.

This is a healthy draught for such a vessel (being approximately one-third of her beam), but if I owned her I would ballast her down a few inches further, as it would improve her looks as well as her comfort, I feel sure.

Messrs. Taylor and Bates never build cheap and nasty boats, so I was not surprised to find that the construction of this boat followed the most approved boatbuilding practice, and in some cases exceeded it. I have seldom seen a better thought-out accommodation-plan for a 30-ft. cruiser, whilst the head-room below decks is remarkable. Right forward is the cable-locker and a store, also a toilet-room with a hatch above. A very complete galley follows, opening into the saloon, which has two sofa-berths and the usual fittings, except that there are two sideboards, and the panelling is varnished a nice dark colour. The effect is pleasing. Abaft the saloon is the cockpit, with a space below that is designed to take either one or two engines, any make required being supplied. A roof is fitted over this cockpit, and side-curtains are supplied that box it in sufficiently to make it a suitable place for sleeping in during warm weather. Finally,

there is a double-berth sleeping-cabin right aft, which is finished in mahogany and has two wardrobe-cupboards, self-controlled air-mattresses, and a hatch above. I must admit that I never thought that any 30-ft. cruiser could be capable of supplying so much comfort as this vessel very obviously affords.



A PROBLEM SOLVED: THE 30-FT. MOTOR-CRUISER DESCRIBED ON THIS PAGE. The 30-ft. motor-cruiser is of an awkward size to make look nice, and it is also a difficult vessel to arrange internally. Messrs. Taylor and Bates, of Chertsey, the designers and builders of the boat illustrated above, may be congratulated on having overcome both difficulties. This vessel costs from £800, according to the engines fitted.

done without much regard to the difference in the sea conditions ruling in the two countries. America has vast inland waterways that are smooth and quite unlike the waters around our coasts. Vessels with light draught which are not intended for sea-going work are therefore common in that country, and fulfil requirements. Their existence provides no

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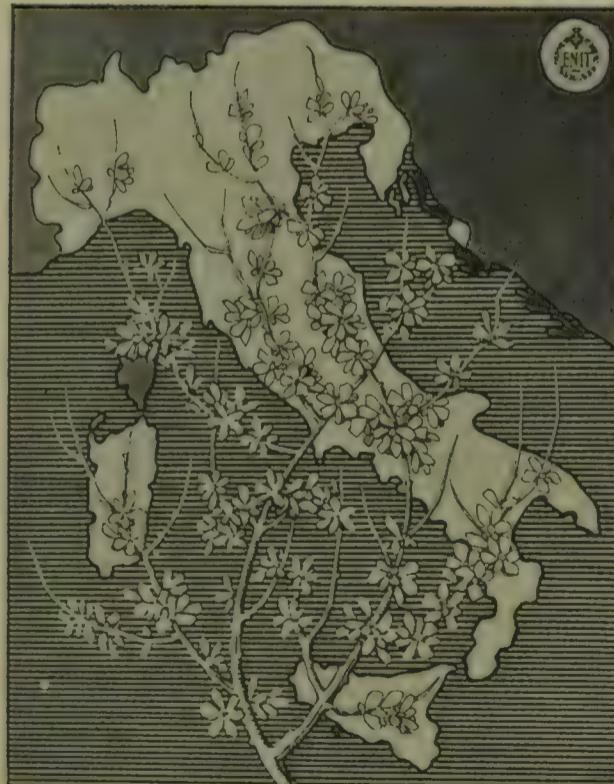
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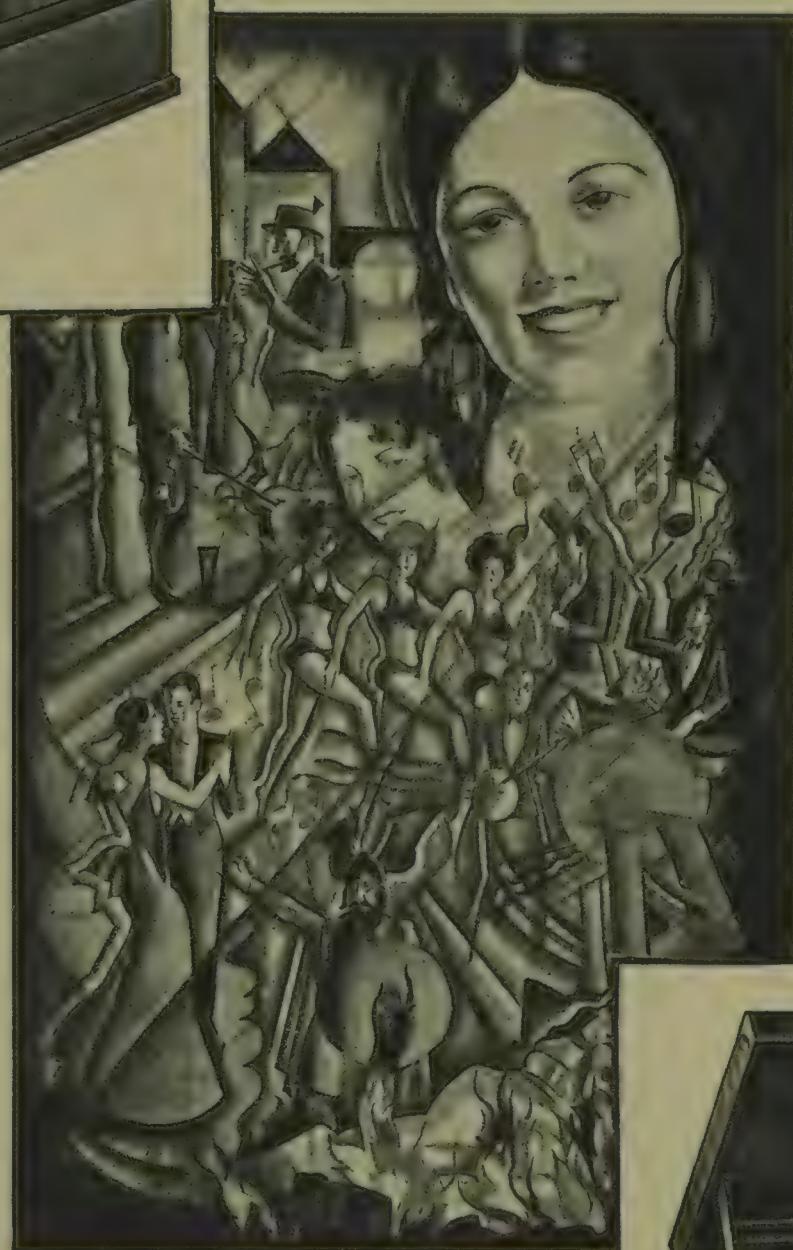
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### GRAMOPHONE NOTES.

"H. M.V." have issued more records which will enrich the home entertainment. The Philharmonic Symphony Orchestra, conducted by Arturo Toscanini, give Rossini's exquisite overture from "The Barber of Seville." This work makes an irresistible appeal to everyone (D1835). Another spirited favourite is the overture to the "Caliph of Bagdad," rendered by the Berlin State Orchestra (B3482). The Chicago Symphony Orchestra contribute "Dreams," Wagner's study for "Tristan und Isolde," and on the reverse is Glinka's "Russian and Ludmilla" overture (D1808).

Wagnerians are well served by the Duet from the third act of "Die Meistersinger," sung by those two great German artists, Friedrich Schorr and Elisabeth Rethberg (DB1421). The Love Duet from "Lohengrin" is sung by Kate Heidersbach, soprano of the Berlin State Opera, and Max Lorenz, the new tenor of the Dresden Opera (C1899).

There is bound to be a wide public for Vernon Watson's record of impressions of Albert Chevalier. He sings five of the best-known of the immortal Chevalier's numbers in such perfect imitation of the great coster comedian that it is almost impossible to believe that it is not Albert Chevalier himself to whom we are listening (C1922). Maurice Chevalier, whose film, "The Big Pond," is drawing crowds to the Carlton Theatre, London, sings two titles from this film. His delightful French accent and infectious good humour make this a most desirable



MADE IN LONDON FOR THE EMPEROR OF ETHIOPIA: GOLD CIBORIA PRESENTED BY HIS MAJESTY TO THE NEW CHURCH AT ADDIS ABABA. The ciboria, of solid gold, presented to the new church at Addis Ababa by the Emperor of Ethiopia, were made by Messrs. Mappin and Webb, of Oxford Street. Some of them are here illustrated. The same firm made all the coronation orders and decorations, and the silver centre-piece prize for the Coronation Horse-Race.

record (B3517). The New Symphony Orchestra, conducted by Dr. Malcolm Sargent, and with Herbert Dawson at the organ, give a moving rendering of Sullivan's overture, "In Memoriam" (C1992). Serge Koussevitsky, with the Boston Symphony Orchestra, gives Ravel's "Bolero." Pulsing with life and movement, this Spanish dance-rhythm was composed for the ballerina Ida Rubenstein, and, with an amazing background of drums, the music works up to sheer exhilaration which makes one understand why this work has so thrilled concert-goers and radio-listeners (D1860).

Dame Clara Butt's countless admirers will be delighted with the six recordings of her most famous songs issued by Columbia. Four of them, "O Lovely Night," "A Perfect Day" (PX1), "God Save The King" and "Land of Hope and Glory" (PX2), are in the 12-inch series; the other two, "Kathleen Mavourneen" and "Annie Laurie," are on a 10-inch (PB3). There is no need to stress the manner in which they have been sung; all the glorious richness of voice and depth of feeling for which the great contralto is world-famous are again in evidence.

We have had "Pagliacci" and "Cavalleria Rusticana" in English on Columbia records. Now comes the first complete English version of "Faust," Gounod's most successful and one of the world's most popular full-length operas. Sixteen 12-inch records comprise the work, in addition to which is an art album (4s. 6d.) and a booklet of Chorley's words in English. Sir Thomas Beecham has conducted the work, and to hear the Prelude by the Symphony Orchestra (side 1) is to have a worthy introduction to this masterpiece; the horns and strings and the 'cello tones have come out with an astonishing beauty and naturalness, the qualities of which are maintained throughout the entire work. The title rôle is sung by Heddle Nash, and Margarita is

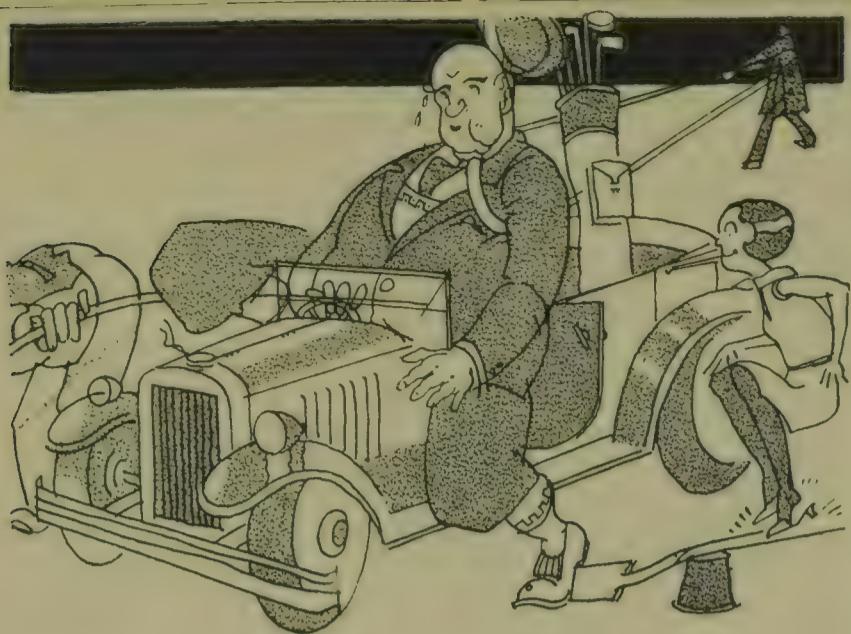


A NEW HELICOPTER: THE INVENTION IN FLIGHT AT THE AERODROME NEAR ROME.

This helicopter, the invention of the Italian engineer Ascanio, is here seen making its successful trial flight.

in the capable hands of Miriam Licette. Robert Easton is the ideal Mephistopheles, a veritable volcano of sardonic fascination. His "Calf of Gold" (side 8) and the demoniacal chuckle in the great Serenade aria (side 27), are but two illustrations of the clarity of his diction and the enthusiasm of his rendering. Muriel Brunskill is Dame Martha (DX88-103).

Columbia also issue a record of the wonderful "Bolero" by Ravel, rendered on this occasion by Willem Mengelberg and his Concertgebouw Orchestra in the Concert Hall, Amsterdam. This composition is remarkable for the reason that its peculiar rhythm and constant repetition of a simple air have, when heard for the first time, a tendency to aggravate most people during the early part of the performance; but, as the theme progresses, with its creeping crescendo that leads ultimately to a mighty climax, the listener gradually becomes "educated" to the fact that the work is a great masterpiece (LX48-49).



"And after lots of shouts  
and groans  
They get dear papa in"

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

PUBLIC trials of the new high-speed A.E.C. oil engine of six cylinders by its builders, the Associated Equipment Co., Ltd., of Southall, Middlesex, have thoroughly demonstrated that the heavy oil-using motor will have to be considered as

to that of the main combustion chambers, the shape of the venturi and size of throat, the shape, size, and position of the auxiliary orifices in the venturi, timing of injection commencement of the crude oil, duration of injection, and the rate of injection. The rate at which the fuel-oil is admitted to the cylinder has a marked bearing upon the smoothness of the running of the engine. A certain and unavoidable interval of time elapses between the moment at which the first particle of fuel enters the cylinder and the moment at which combustion commences.

This has been called the "delay period" by automobile engineers, and influences profoundly the running of the engine. The chief difficulty encountered is the so-called Diesel knock—a more or less sharp knock produced as combustion starts. This knock and the delay period are most intimately related through a third factor—the rate of injection.

With the rate of injection is also tied up the efficiency of the engine. If the fuel is injected rapidly, too great

a quantity will be admitted during the delay period, with the result that combustion, when it starts, will be uncontrolled, and a heavy knock produced. If, however, the fuel is injected too slowly, the knock will be reduced, or possibly eliminated, but the period of injection will be so drawn out as to influence adversely the efficiency of the engine. The problem, therefore, of obtaining the necessary balance

between these conflicting factors requires tests with numerous diameters of the pump-plunger and several different cam profiles before a workable compromise is obtained. Also, such tests have to be repeated with several different injection pressures as well as different fuel-pump timings.

## High Speed Oil Engine.

So successful were the A.E.C. engineers in these tests during the beginnings of the design of the 95-h.p. high-speed oil engine that they have produced a motor which not only performs as well as a petrol engine of its size, but weighs no more nor occupies more room in the chassis. I had a run in one of the London General Omnibus Co.'s double-



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a formidable rival to the petrol engine in the future. Mr. Rackham, the designer of the A.E.C., has achieved a record in the performance of this "Diesel" four-stroke engine, built under Acro licence, with a Robt. Bosch fuel-injector. With a 110-m.m. bore and a 142-m.m. stroke, the six cylinders develop 95 h.p., and can run as slowly as 300 revs. per minute, yet equally can be accelerated to the record high speed for a Diesel engine of 3000 revs. per minute. This is due in a large measure to the design of the air-mixing chamber or air cell in its ratio of volume



INSPECTING THE NEW A.E.C. HIGH-SPEED OIL ENGINE: THE RT. HON. LORD ASHFIELD (LEFT) AND MR. G. J. SHAVE, THE OPERATING MANAGER OF THE LONDON GENERAL OMNIBUS COMPANY.

decker motor-buses, with latest forward steering, in which the petrol engine had been removed and this new 8-litre oil engine substituted in its place. We

[Continued overleaf.]



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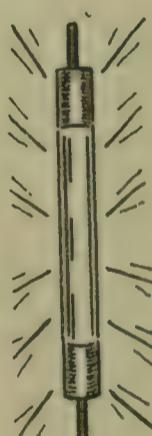
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**THE "NEW TAILORING"—The fit is assured when you choose clothes instead of cloth**

Continued.]

climbed up steep but short ascents, crawled as slowly as any petrol-driven bus behind traffic, and speeded at 40 miles an hour on the Great West Road. The driver changed gear as easily and cleanly on the same gear-box—nothing but the engine and fuel had been changed—and the engine ran as quietly as most lorry-engines. Its acceleration was excellent also, so that, as far as this trial of some miles was concerned, my fellow-passengers and myself agreed that no one would have known the power unit was not a petrol engine. The exhaust was odourless, but the engine was quite hot and thoroughly warmed up when I tested the fumes. When it is cold, no doubt there would be some smoke and smell from the exhaust, but this goes away as soon as the engine is properly warmed up. After all, this is no worse than happens to many petrol engines when starting up from cold. Fuel oil used by Diesels costs in England about 4d. per gallon as compared to 1s. per gallon for commercial-vehicle petrol. The A.E.C. made tests over many months with this new oil engine and with its counterpart in horse-power petrol engine, each on a fully-loaded A.E.C. "Majestic" chassis-lorry. The average fuel consumption was 9.7 miles per gallon for the oil-engine lorry, as against 5 miles per gallon for the petrol one, doing exactly the same work. The reason for this economy is that, whereas the fuel consumption per brake horse-power of the petrol engine increases as the load decreases, that of the oil engine actually decreases slightly at first, and, after remaining practically constant for over a considerable range, finally increases somewhat under very light loads. At a quarter load, however, the consumption is only a little over half that of the petrol engine. As the average working load of a lorry in its usual running for a business is probably somewhere about 40 per cent. of full load, at which point the consumption for the oil engine is about 60 per cent. of that of the petrol engine, the large saving which the use of an oil engine effects is obvious.

On page 896 will be found an illustration of a six-wheeled 104-seater bus fitted with the A.E.C. 95-h.p. high-speed six-cylinder oil-engine, as described above, together with another photograph showing the engine being inspected by Lord Ashfield and Mr. G. J. Shave.

#### Governor Fitted, Giving Easy Changes.

done partly to correct the difference in operating conditions between a hot and a cold engine, and also to take care of a peculiarity common to all fuel-pumps. This peculiarity is that, for a given setting, the quantity of fuel discharged increases slightly as the speed increases. It will then sometimes happen that, after accelerating, the engine does not slow down sufficiently quickly to allow of easy gear-changing. It is to avoid this difficulty that the governor is fitted. The governor also provides an additional and valuable feature in that, when coasting, the fuel supply to the engine is cut off entirely as soon as the engine speed exceeds 400 revs. per minute, thus providing an additional source of economy and an effective engine brake corresponding to that of a petrol engine with the ignition switched off. The fuel-pump is driven at half engine-speed by a special camshaft to give the rate of injection of the oil. It is a Bosch pump, but the injection-advance device has been modified slightly to give a greater range of advance than the standard Bosch fitting. This was found necessary on account of the greatly increased speed-range of the A.E.C. engine. This is at least 1000 revs. per minute greater than any known oil engine now in production.

#### Patent Acro- Engine System.

The Acro system of this compression-ignition oil engine deserves explanation, as it belongs neither to the pre-combustion chamber nor the open combustion-chamber type of oil engine. Its combustion-chamber is divided into two approximately equal volumes separated by a narrow throat-shaped passage. This chamber, the upper part of which is termed the air cell, is situated to one side of the cylinder, which communicates directly with the lower portion of the combustion-chamber. The oil fuel is sprayed into the lower part of the combustion-chamber, and is aimed directly towards the opening between the two parts. The cycle upon which the engine operates is the ordinary "four-stroke," air alone

being drawn into the cylinder during the suction stroke, the quantity of air remaining constant under all conditions of load. On the compression stroke—the compression ratio being 15½ to 1—the compression pressure reaches about 520 lb. per square inch when the engine is hot. This gives the air a high temperature at the end of the compression, which ignites the oil sprayed into it, in a finely-divided state, shortly before the end of the compression-stroke is reached. At the moment of injection of the oil spray, the air is in a great state of turbulence, due to the shape of the combustion-chamber; but, owing to the fact that the piston is very nearly at the end of its stroke, the flow of air from the main combustion-chamber to the air cell has practically ceased. This, and the great density of the air, fifteen times that of air at ordinary pressure, prevents any but the smallest quantity of fuel from entering the air cell. Combustion starts almost immediately the fuel injection starts, and proceeds rapidly as the balance of the fuel enters, the turbulence adding greatly to the rapidity of combustion by thoroughly mixing the fuel particles with the air. The maximum pressure is reached about 10 degrees after top dead-centre, and, as the piston moves downwards, the pressure falls, allowing the air which was contained within the air cell to pass out into the main combustion-chamber, maintaining the turbulence and bringing in a fresh supply of oxygen to the burning gases within the main combustion-chamber, thereby ensuring complete and clean combustion. This process is completed shortly after the piston has begun its down stroke, and, although air still flows from the air cell throughout the expansion stroke, owing to the rapid fall in pressure, the quantity relative to that of the main volume becomes negligible after the piston has travelled a short way down the stroke. The pistons are made in heat-treated Y-alloy, a light but strong metal, and the valves of silico chrome, the same material which has been found to be so satisfactory in the A.E.C. petrol engines for the London motor-buses and other commercial work. It is expected that the valve life will be longer than in a petrol engine, on account of the much lower temperature reached by the exhaust gases in this oil engine.

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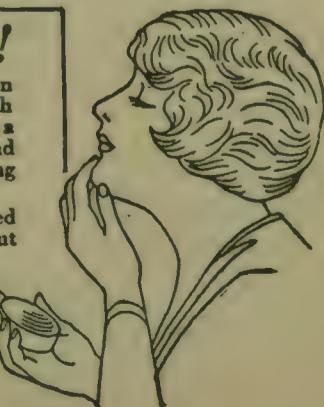
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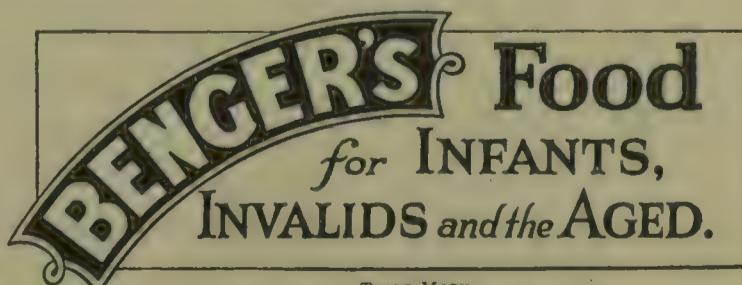
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## CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

## CATCHING A TARTAKOWER.

It is a lamentable fact that the obvious is sometimes the best, and the beaten track the safest. To lure Dr. Tartakower into the fantastical is a very determined form of chess-suicide, for the genial Russian master loves nothing better than *terra incognita*, where What-you-can-remember is office-boy to What-you-can't. It is amusing to see how M. Przepiorka forces open the King's Rook's file to be the instrument of his own destruction.

## (Queen's) Prize Opening.

WHITE	BLACK	WHITE	BLACK
M. D. Przepiorka, (Dr. S. Tar-takower.)	(M. D. Przepiorka, (Dr. S. Tar-takower.)		
1. P Q4	P Q4		
2. K K B3	Kt Q B3		

Here P B4 is better, the Bishop in the corner becomes a liability rather than an asset.

3. B Kt5  
4. B Kt2  
5. K P x B

More originality, but weaker than the obvious Kt P x P.

6. P Kt3  
7. P Kt4  
Preventing P Kt4 and forcing White to open the KR file.

8. P K R4  
P x P  
R x P

9. P B3  
This certainly stultifies the fianchetto'd Bishop, and Kt Q2 would be an improvement.

10. R R4  
11. P Kt3  
12. Kt Q2  
13. Kt B3  
14. R x P

This pawn-sacrifice leaves Black with a commanding positional advantage.

15. R x R  
16. Kt K5  
17. B P x B  
18. Q Kt4

The projected P Kt4 would be

WHITE	BLACK
(M. D. Przepiorka, (Dr. S. Tar-takower.)	
countered by Q R7, heaving a log at the nigger in the wood-pile.	
18. P x P	R K1
19. Q R3	Q Kt2
20. P B3	

He cannot castle without losing his K B P.

21. Q Kt1  
22. B B1

White tries hard to protect his vulnerable Q-side.

23. K Q2  
24. B Q3  
25. P Kt4  
26. Q Kt2

A beautiful example of the divergent attack. If White declines to take the Kt, he must provide against R R7 winning the Q, which is, as the conjurer would say, "very difficult."

27. P x Kt  
28. K B2

If R Kt1, then R R7 as before, so he tries to use the long fork.

29. B K2  
30. B Kt2

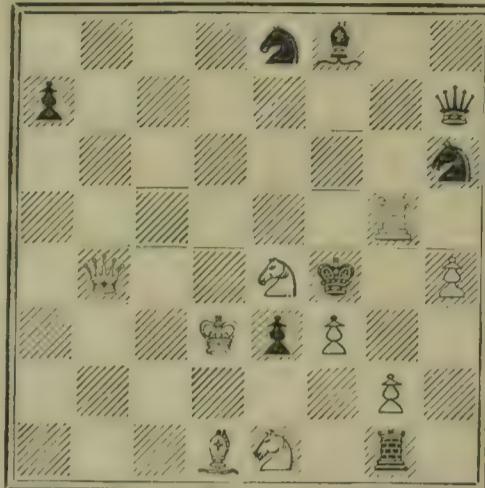
But this pin is the devil.

31. Q B3  
32. P Kt4

White resigns, being 'prized' how to avoid a fatal prod from the short fork.

PROBLEM No. 4080. BY NORRIS EASTER (BANSTEAD).

BLACK (8 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 4s b2; p6q; 7s; 6R1, 1Q2SkP; 3KpP2; 6P1; 3BSirr.]

White to play and mate in two moves.

## ANSWER TO CORRESPONDENT.

A HUGGINS (Bloemfontein).—Welcome to our Solvers' List. Key-moves only required of two-movers, and the leading variations of three-movers.

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In the second hand the numbers and pips appear on the face of every tongue up to the ninth trick, and the problem is how to play the last four tricks. The last hand in the book is the Competition Hand, for which £200 in prizes is offered. The four hands are set out, and competitors must give the correct bidding and the play card by card in all thirteen tricks. An entry coupon is included in the book, on which solutions must be written and sent by Jan. 21 to the Editor, "The Bridge Magazine," 29a, Charing Cross Road, W.C.2. The book may be obtained for the sum of rs. from Messrs. Abdulla and Co., Ltd., from any high-class tobacconist, or from any bookstall.

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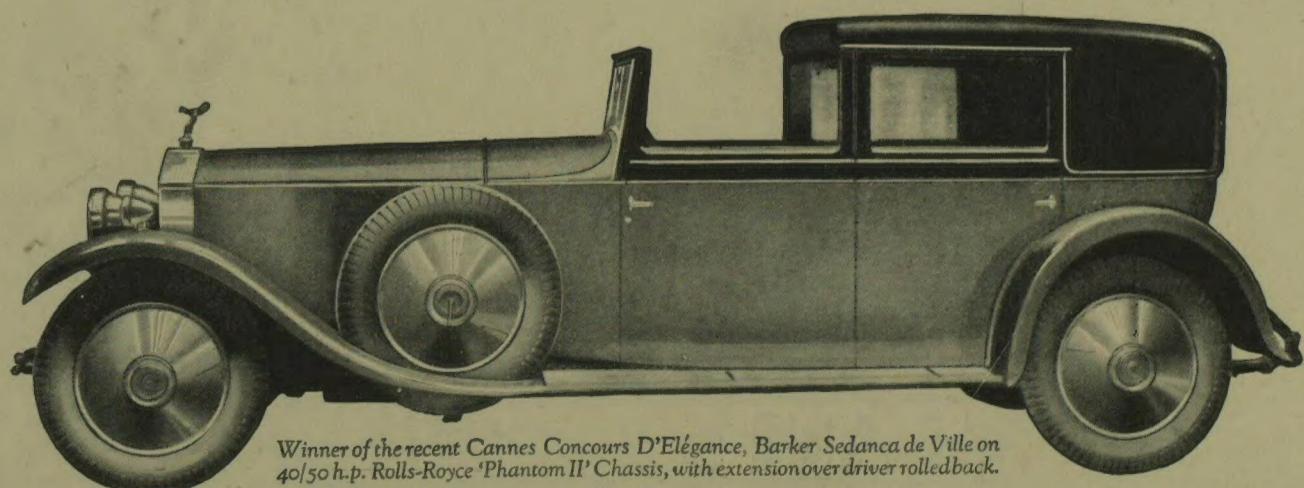
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## UNDER TWO FLAGS.

(Continued from Page 866.)

to take a lowly place in the scale of nations. But it must have been very annoying first to be accused (by a French gendarme) of carrying arms, and then, when a scrupulous search failed to reveal any, to be told that it was in the highest degree imprudent to travel without them. Tiresome incidents such as these possibly bulked larger in the travellers' memory than they need have done. In the main, they strove, and strove successfully, to keep an open mind. Mr. Rousseau has a sensitive eye for the quality of a landscape, and a rare power of "word-painting." Most people, I think, will enjoy "Highway into Spain" for its wealth of highly-wrought visual images, and for the reflections, often profound and nearly always interesting, which the smallest incident arouses in the narrator's mind. Here is a typical example of the first—

"The road, here on the eastern side of the Segre, ran under high cliffs of rugged stone. The brilliant soft clays and shales of the open vale behind us had given way to massive grey limestones, whose flaggy beds and solid bands had been thrown into great folds, for the beds sloped alternately to the north

and to the south, as we descended. Hills were bold, rounded, dry, dull in colour, except where distance worked a smoky magic on them. Trees there were none, and the growth of prickly, stiff, aromatic plants was nearly everywhere sparse. A lean world of rock, hard, terrible, and of enchanting monotony."

It is not often that one comes across natural descriptions so exact, so vivid, and so well written as this: and Mr. Rousseau's book glistens with them.

L. P. H.

## CHRISTIE'S 1930 SEASON.

CHRISTIE'S Record of their 1930 season cannot fail to excite very wide interest, due to the importance of the sales it commemorates and its being copiously illustrated with photographs of famous pictures, pieces of statuary, furniture, and objets d'art which have changed hands between November, 1929 and July 1930. The season, as is pointed out in the preface article by Mr. A. C. R. Carter, was unfavourably affected by the general financial upheaval in the United States which preceded it. It was, none the less, marked by several outstanding events—particularly by the sale of the

Earl of Feversham's Hobbema, which realised 16,000 guineas on July 18, 1930, and the Rembrandt portrait which changed hands on the same day for £19,950. Other notable sales were that of Richard Wilson's "Pembroke Castle," bought by the National Gallery of Wales on June 20; the famous Hoppner child portrait of little "Miss Papendick"; and several Gainsborough portraits and Morlands—one of which ("The Deserter Pardon") fetched £5250. Of historic interest on March 5 was the sale of the Lansdowne Marbles. The moving figure of the wounded Amazon by Polyklitos startled the company on this occasion by attaining a final bid of 27,000 guineas in 27 seconds, and, together with the large statue of Hermes (a replica of the Belvedere figure in the Vatican) and some other famous pieces, was taken by Mr. Brummer, of New York. Outstanding among the silver events was the sale of the Elizabethan silver-gilt cup and cover for £3275 5s. (together with many other interesting pieces, this was illustrated and commented on at length in the pages of *The Illustrated London News*). Descriptions and photographs of the antique furniture—chiefly English—tapestry, and porcelain which have recently been auctioned at Christie's complete this interesting volume, which is published by Messrs. Constable and Co.

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It changes its own records"**



To press a starting button and then to hear, without interruption, a concert—a complete work—a programme of dance music—on gramophone records . . . that, even in these sophisticated days, savours somewhat of the miraculous. Yet it is a miracle you will learn to take for granted—when you own a "His Master's Voice" Automatic Electrical Reproducer. Twelve records in any pre-arranged order—ten- and twelve-inch intermingled—can be played without touching the instrument. *It changes its own records.*

And its tone? That, indeed, you must hear if you are to believe. This is not merely electrical reproduction. It is "His Master's Voice" electrical reproduction. Every sound and every shade of sound in faithful facsimile . . . its purity undistorted, unimpaired . . . whether heard as whispered melody in a quiet room—or as a surge of sound loud enough to fill a moderate-sized hall. A "His Master's Voice" dealer will gladly explain and demonstrate the marvel of this instrument—in his shop or in your own drawing room.

**"HIS MASTER'S VOICE"  
AUTOMATIC ELECTRICAL  
REPRODUCER No. 12**

*Self-contained and entirely mains driven. Equipment includes a "His Master's Voice" No. 7B (Electric) Soundbox and 2-stage super power amplifier with three valves only including one rectifier.) Latest moving coil Loud Speaker with electro-magnet. External Control Panel (sunk flush) contains Main, Volume Control and Change-over Switches. Radio jack is provided.*

**PRICES**

*(for alternating current)*  
Antique Oak £150  
Mahogany or Walnut £155

**AUTOMATIC  
ELECTRICAL  
REPRODUCER**

*These Prices do not apply in the Irish Free State.*



*The Gramophone Co., Ltd.,  
London, W.1.*